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Does Adult Education Mean Us?

WHAT are music educators doing about this matter of present day emphasis on adult education? Are we thinking only in terms of the layman and the courses we would like to see provided for him in our local night schools, or are we looking carefully into the whole scheme of the movement to see whether it has any significance for us and our departments?

Educators are taking this matter of adult or continuous education seriously. They aim not only to reach the adult of limited early opportunities, but to provide for the college graduate or other more fortunate man who desires to continue to study. Three factors have entered into the present emphasis: (1) The incredibly rapid changes in the world in which we live, (2) increased leisure, and (3) the fact, as determined by Thorndike's conclusive evidence, that men and women of mature years can still learn quickly and effectively. The program of adult education is not synonymous with entertainment or the culture usually suggested in the average "reading club", nor does it encourage spasmodic interest or half-hearted effort. It is based on the belief that "Every individual should have daily study periods" and that "Education must be a continuous process through adult life."

School superintendents and principals have for some time realized the importance of continuous education for teachers in service. Note the encouragement given to attendance at summer sessions in universities and colleges, the college extension courses brought into the smaller cities, and the frantic struggle for degrees and credentials. True, we sometimes hold our breath until the teacher has her prized units for the new credential, with the hope that we can then suggest some things she may need for her own growth and development when credits no longer concern her. Perhaps this present wild struggle for units is not so useful as it may appear on paper, but it surely suggests adult education for teachers—and perhaps continuous education, if the teacher does not weaken when the degree is in hand.

Music educators from the beginning of school music activities have realized the importance of continuous musical training for the classroom teacher whose earlier musical experiences were limited. In fact, a large part of the supervisor's work in the elementary schools has been teacher training. Our teachers' meetings, exten-

sion courses, demonstrations, classroom visits and conferences are all really part of an adult educational program in our field.

But what of the specialist? Must a program of adult education reach the specialist, too, or is his education complete? In the *Journal of Adult Education* for 1932, in an article entitled "In Which Direction", Alexander Grant Ruthven says: "The specialist must keep up with the procession if he is to remain a specialist." And again he says: "The specialist must have time and opportunity to gain a broad knowledge of the world in which he lives, or he will prove of greater harm than good to his group." Does this include the specialist in music? Does it include us?

Education moves ahead and the music teacher who does not move with it is soon left hopelessly behind. The instrumentalist, no matter how skillfully he plays, needs to study frequently other instruments aside from his own, and he needs to study with the finest teachers in his field. Moreover he needs to play in the best band or orchestra in the community and to be regular and faithful in attendance at rehearsals. If he is fortunate in being asked to direct one of these adult organizations he has both opportunity and obligation for the most serious study. In Sacramento, for example, the entire music department is following the progress of the new director of our Municipal Symphony Orchestra, who is also one of our own school music teachers. Choral teachers need to go back to the private studio for voice and solo work even if public performance is not possible. The expert criticism, assuming the attitude of student as well as teacher, and careful study of phrasing, interpretation and new song material will all carry over into increased teaching power. Participation in church choir and choral organizations may also provide part of the continuous education of this group. All should find time to carefully read and study late books on education. We all need exchange of ideas, contact with people who are doing things worth while in the world, attendance upon National or Sectional Conferences—in short, active participation in our Music Educators National Conference. Yes! adult education means us, and the National Conference plays an increasingly important part in this program.

MARY E. IRELAND

The Shrine of the American Troubadour

FLETCHER HODGES, Jr.

Member of the Foster Hall Staff



A Winter View of Foster Hall

then to be concerned with serenades to his grown-up aunts, was none the less influenced by the romantic appeal of the music. Listening from his trundle-bed there in the home of his grandfather, he heard such songs as *Jeanie with the Light Brown Hair*, *Come Where My Love Lies Dreaming*, and *Beautiful Dreamer*. He thought that Stephen Foster's music was the loveliest that he had ever heard. He still believes that Foster's songs have simple, sincere beauty that will make them live forever. And he has backed his belief by making it a major life work to see that not only the favorite Foster songs shall be everlasting in the hearts of American people, but that no scrap or tittle that has to do with Foster or his music shall be lost. Thus it is that Josiah Kirby Lilly has gathered together in Foster Hall, on his estate at Indianapolis, over ten thousand items of "Fosteriana."

Obviously, many years spanned the period between the boyhood days in Greencastle and the time when, as a successful manufacturing druggist, with world-wide business connections, the idea of a great monument to Stephen Foster was first conceived. Yet during all these years, through youth to maturity, the early impressions of Foster's songs remained. Perhaps in the simple story of the reawakening of Mr. Lilly's love for Stephen Foster's music, there is some sort of moral or principle for the music-appreciation experts to dilate upon. Be that as it may, the story is that Mr. Lilly was given an orthophonic phonograph by his two sons. Subsequently, while purchasing records for it, he was offered a set of Nat Shilkret's arrangements of Foster

SOME SIXTY-FIVE YEARS ago in the quiet country town of Greencastle, Indiana, students from Asbury College (now DePauw University) were wont to foregather at the Lilly home on warm spring evenings to serenade the four daughters of the household. In the same household there lived a lad, who though too young

melodies. Mr. Lilly took the records home and played them at a family gathering. The old familiar songs brought back memories of his youth in Greencastle, and Mr. Lilly casually asked one of his sons, a bibliophile, if he knew where first editions of Foster's music might be obtained. This was the beginning of a great enterprise, for the son referred to a Boston dealer, from whom eight hundred editions of Foster's music, including a large number of first editions, were procured. This acquisition became the nucleus of the Foster Hall Collection—now the most complete in existence—and Mr. Lilly has become known as a leading authority on Stephen Foster's life and music.

Foster Hall is a small, slate-roofed, granite building, located upon a hillside in the northern suburbs of Indianapolis, surrounded by woods, orchards and gardens. As the visitor to the Hall approaches the entrance, he notices an inscription on the wall reading: *Foster Hall—Dedicated to Harmony. Let No Discordant Note Enter Here.*

The interior of the Hall is large enough to seat over one hundred persons. Along the walls are placed the safes, cabinets and shelves containing the Foster Hall Collection. The atmosphere of quiet and comfort is conducive to reading and study. A large residential Aeolian pipe organ, a piano, and a huge radio-phonograph provide music for entertainments. Maintained as a non-commercial institution, the Hall and the benefits of its activities are available to all persons without charge and the doors are always open to people who are interested in



STEPHEN FOSTER

From a Tintype in the Foster Hall Collection

Stephen Foster.¹ In this respect, the Hall is much more than a mere museum containing records of a man who has been dead for seventy-one years. Mr. Lilly has made it part of the living force which he believes Foster's music to be.

Through the activities of the Hall and its staff of seven persons important contributions are being made continuously to American music, among them the publication of *Foster Hall Reproductions of the Songs*.

¹ Members of the North Central Music Educators Conference will have opportunity to visit Foster Hall during the forthcoming biennial meeting to be held in Indianapolis (March 17-22, 1935). Plans are now being made for special receptions at hours to be announced in the official program book. Conference members will be guests of Mr. Lilly, who has arranged a program especially for the music educators, to include an informal talk on the life and works of Stephen Foster, inspection of the collection, and singing of Foster songs by a colored quartet.

Compositions and Arrangements of Stephen Collins Foster. This consists of facsimiles of the first or earliest obtainable editions of all the composer's works. A thousand sets of these reproductions have been published, and presented to libraries in the United States and Great Britain. A program of Stephen Foster Songs, compiled by John Tasker Howard, was recently published and distributed to broadcasting stations throughout the country. A collection of Foster songs, especially selected and arranged for children's voices, has just been completed. Will Earhart and Edward B. Birge collaborated in compiling, arranging and editing these songs. Another undertaking which will be international in its scope is the publication of an arrangement of Foster melodies for bands. This is intended for use principally in Latin America, where Foster's music is little known. The arrangements are the work of Luis Guzman, a native of Colombia and a member of the United States Marine Band. The Pan-American Union of Washington will distribute copies throughout the West Indies and Central and South America, and bands in the United States will also receive them. The Foster collection, placed at the disposal of John Tasker Howard, made possible *Stephen Foster, America's Troubadour*, generally regarded as one of Mr. Howard's best works, and accepted as the definitive biography. *The Foster Hall Bulletin* is a small magazine "issued occasionally and presented to collectors of and dealers in Fosteriana, also to others who may be in sympathy with an effort to collect data and material bearing upon the life and work of Stephen Collins Foster."



INTERIOR OF FOSTER HALL

When Mr. Lilly began his project little was known about the life of Foster, the exact number of his songs and compositions had never been determined, and so many traditions had grown up around him that much research was necessary to get at the facts. The Hall staff, which includes Walter R. Whittlesay, formerly acting chief of the Music Division of the Library of Congress, sought records and information from every conceivable source. Relatives of Stephen Foster have given all possible aid; dealers in books and manuscripts have helped; attics have been searched for first editions inherited from parents or grandparents; the Library of Congress has coöperated, and newspapers, magazines, and libraries have thrown open their archives for examination of publications issued in Foster's time. Personal correspondence and belongings were gone through, and thousands of songs of the period have been scanned. Thus a tremendous amount of material and fact was gathered, including many items not directly related to Stephen Foster, but of value in connection with the history of American music.

In the course of this wide-spread investigation a number of songs were added to the authentic list of Foster titles, and some which had been considered his work were proved to be erroneously attributed to him. During Foster's brief life (1826-1864) some two hundred songs and compositions and about one hundred arrangements came from his pen. Seventy-one years after his death, more than a dozen of his melodies are as popular as when they were first published.

The sincerity and simplicity which were Foster's outstanding characteristics are reflected in his best known works. He was writing of his own emotions in such songs as *Old Folks at Home*, *My Old Kentucky Home*, *Old Black Joe*, and *Massa's in de Cold Ground*. The basso profundo still enjoys *Old Uncle Ned* and *Old Dog Tray*. Such ballads as *Jeanie with the Light*



Above:
Original
manuscript of
"Old Folks
at Home."

Above: Title page
of first edition of
"Jeanie with the
Light Brown
Hair." At Left:
Stephen Foster's
Melodeon.

Brown Hair, Come Where My Love Lies Dreaming, Nelly was a Lady and Beautiful Dreamer have not lost their charm in an age more sophisticated than the days "before the war." And for those who like humor, there are the whimsical *Nelly Bly*, the rollicking *Camp-town Races* with its irresistible chorus, "Gwine to run all night," and the history-making *Oh! Susanna* which became the marching song of the Forty-niners on their way to the gold fields of California.

All of Foster's two hundred songs are in the collection. Most of the first editions have been acquired, and there are several thousand early and modern editions. These songs are still being published in large numbers.

The most important single item in the collection is Foster's Book of Original Manuscripts. This is a large notebook of more than two hundred pages, containing holograph manuscripts of practically all his work from 1851 to 1860. It includes the original manuscripts of *Old Folks at Home*, *My Old Kentucky Home*, *Massa's in de Cold Ground* and *Old Black Joe*, as well as many others. It has been stated by authorities that this book is unique in American music. The page from the Manuscript Book reproduced with this article shows the first attempt at *Old Folks at Home*, with the title *Way Down Upon de Old Plantation*. The first line reads "Way down upon de Pedee ribber." Stephen wished to sing of a two-syllabled Southern river, and not satisfied with the name "Pedee," asked his brother Morrison for a better one. Morrison searched through an atlas until he found the Swannee, a small stream ris-

ing in a Georgia swamp and flowing through Florida into the Gulf of Mexico. Stephen was delighted with the name, crossed out *Pedee*, inserted *Swannee* in its place, and thus made this unknown stream the most widely sung river in the English language.

The balance of the collection consists of books, song books, pamphlets, magazine and newspaper articles, pictures, portraits, broadsides, and phonograph, piano and organ records. The Hall is rich, not only in Fosteriana, but also in the history, literature, journalism and music of nineteenth century America.

The visitor to Foster Hall frequently asks, "What will be the future of the collection?" Pittsburgh, Stephen Foster's birthplace and home during most of his life, is to have a great memorial to its composer on the campus of the University of Pittsburgh.¹ The Tuesday Musical Club of that city is sponsoring the project, and has raised the half million dollars necessary for its construction. The memorial building will contain an auditorium and club rooms, and a shrine to Foster's memory will provide space for the storing and exhibiting of Fosteriana. When the Pittsburgh Foster Memorial is completed, Mr. Lilly will present his Foster Hall Collection, to be placed in the shrine. And there, under the perpetual guardianship of the University of Pittsburgh, the collection will be made available to the people of the United States.

¹ Members of the Eastern Music Supervisors Conference will have opportunity to visit the Foster Memorial at the time of the Eastern biennial convention to be held in Pittsburgh March 13, 14, 15, 1935. Word comes from Pittsburgh that the building will be under way by that time.

Music Teachers' National Association

THE FIFTY-SIXTH MEETING of the Music Teachers National Association (founded in 1876) was held at Milwaukee during the Christmas holiday season, in conjunction with the annual meeting of the National



FREDERIC B. STIVEN

Association of Schools of Music and the Wisconsin Music Teachers Association, and simultaneously with the biennial convention of Phi Mu Alpha (Sinfonia) Fraternity. The attendance was one of the largest recorded by the M. T. N. A., with registration totaling more than 800. President Karl W. Gehr-kens, with firmness and tact, kept the programs moving along on schedule time. Plenty of fine music

was heard every day either in the form of an interlude during the meetings or as a special concert. It is to be noted also that the speakers, all chosen for their wide

knowledge and ability to convey their ideas through the spoken and written word, received the close and interested attention of the large audience. President Gehr-kens is to be congratulated upon a most successful convention. Officers elected for 1935 were: Frederic B. Stiven of the University of Illinois, President; Edith Lucile Robbins of Lincoln, Nebraska, Vice-President; D. M. Swarthout of the University of Kansas, Secretary; and Oscar W. Demmler of Pittsburgh, Pa., Treasurer. Otto Kinkeldey of Cornell University, Palmer Christian of the University of Michigan, and Glen Haydon of the University of North Carolina, were elected to the three-year term of the Executive Committee. Elected to the one-year term of the Executive Committee were Carl Engel, Albert Riemenschneider, and Mrs. Crosby Adams. Karl Gehr-kens was reelected Editor of the Book of Proceedings. Members of the Executive Committee whose terms continue are: Wallace Goodrich (1934-36), C. V. Buttelman (1934-36), Mrs. H. H. A. Beach (1933-35), Rudolph Ganz (1933-36), Charles H. Mills (1933-35).

Philadelphia was chosen for the 1935 meeting.

Sight Singing in Our Schools—Can It Be Improved?

ALFRED WALKER

White Plains, New York

DID JOHN CURWEN discover something the musical world had overlooked or forgotten? There was a celebrated German scientist who said of Curwen's Tonic Sol-fa that for years he had realized the possibility of devising some such method for teaching sight singing, and yet had no idea this system had been so fully developed and so widely and successfully used as he found it to be in Great Britain.

Now, in brief, just what is the secret of that method?

To answer this we must ask *just what is meant by sight singing?* There is apt to be quite some self-deception in this matter.

Surely, sight singing, like reading language, is the association of sounds with signs, and the association of the two with definite ideas. Yet—music differs from language in that it has no *objects* to name. But wait; are there not the piano keys? True indeed; but are we not considering the *voice* and *singing*?

So we come to the point where singer and instrumentalist diverge and part company. To overlook this divergence is to make any discussion valueless. Sight singing must be considered purely from the singer's angle. It is hard, I know, for the instrumentalist to do this. But let us be quite *a cappella* and depend entirely on the voice. The need for doing this was realized by John Curwen to the full. It needed courage then and it needs courage now. Drag in the piano and you are not singing at sight; you are singing by ear or by rote.

Yes, it is the parting of the ways; something must be developed independent of the piano if one is to acquire the art of sight singing. That something is of course the mental mastery of the scale tones in their relationship. It is for this reason and purpose the pupils are taught the Tonic Sol-fa names of the scale notes. This is, of course, using what is known as the "movable do" system. Now, the "movable do" may or may not have been introduced by John Curwen. What is of real importance to us must surely be the intelligent use of this principle of the movable do. For it is in the teaching of this principle that the British and American schools so greatly differ as to method.

The Curwen method as used in British schools relies on "building" up the diatonic scale in the pupil's mind, note by note on a systematic plan. Starting with the two tones *do*, *sol*, the children are trained to identify each tone with accuracy till all seven are easily recognized when sounded in any melodic succession. This will require quite some time—maybe eight or nine weeks—but the results fully repay this outlay, for the pupils will have thus acquired a foundation on which the most accurate sight singing ability has been and can be developed.

In this important work the teachers in the British schools make, of course, a very wide use of the Tonic Sol-fa, or "Letter Notation." Probably this Tonic Sol-fa notation has been the cause of most of the misunderstanding by the American school teachers. Yet this Tonic Sol-fa notation is such a simple and obvious method of writing vocal music that I am quite startled to think it was not originated in America. There is really nothing to it. The initial letters of the seven scale names give us *d r m f s l t*, with a *d*¹ for the octave—and there you are.

These seven letters, with a few dots and bar marks to indicate the time divisions, form a simple notation in which any vocal music can be written. Experience has demonstrated that pupils, after a few months' experience in singing from this letter notation, easily learn to use the staff notation.

Thus we come to the most important difference between the system as taught in Britain and America. Whereas in Britain the use of the Tonic Sol-fa notation trains the pupils to an easy familiarity with Sol-fa names and tones, American children, lacking this training, attempt to use the movable do in reading from the staff notation. It is a severe handicap. Only persons well trained musically can do this with any ease or fluency. For when we consider the seven-times-seven terms of this problem the unfairness of presenting it to school children should be evident.

On this subject, Howard Hanson of the Eastman School of Music writes me: "I am well aware of the success of the work done in England in the teaching of Tonic Sol-fa. We have also several members of our faculty who were brought up on that training in England. There are many conditions which make the widespread introduction of specific methods of sight singing in this country difficult."

The "success of the work" spoken of by Dr. Hanson is of course ancient history now. Of the great chorus of ten thousand singing original part-songs at absolutely first sight before a vast audience at the Crystal Palace in London, and similar triumphs of Tonic Sol-fa, it is needless to speak.

But there is one little-known triumph which I think puts to shame those who hold that singing from Tonic Sol-fa notation is not reading music. It is of the old workman who having, like Beethoven, gone quite deaf, was discovered alone in his humble lodgings enjoying some new music printed recently in that Tonic Sol-fa notation he had learned as a boy in school!

NOTE: One practical suggestion I must make. It is that school music teachers write the Tonic Sol-fa letters over the notes in the song books for the lower grade children.

Eurythmics and Class Piano Instruction

Cecil Kitcat and Mary Browning Scanlon

Instructors in the Music Department of Carnegie Institute of Technology

II. CLASS PIANO INSTRUCTION—MARY BROWNING SCANLON

▲ "WHEN, as generally happens, children come to learn an instrument without previous experience in tone and rhythm, they must be educated in all three simultaneously and the correlation between the sound, the rhythm, and the means of their production constantly emphasized. This" said Miss Kitcat in the preceding article of this duo, "is our aim in the class piano group in the music department of Carnegie Institute of Technology, where all the children who come to be taught piano have to attend classes in rhythmic movement as well. The ideal method is to give children rhythmic and aural training for one or two years before setting them to study an instrument, which then becomes simply the application of what they have already been taught to recognize and experience, a means of expressing something that they know."

In this article Miss Scanlon discusses tone and its production as related to the discussion of eurythmics in Miss Kitcat's article, printed in the November-December JOURNAL. Although the articles are published separately, each being complete in itself, they present, in effect, a study in the "Correlation of Eurythmics and Class Piano Instruction."

CLASS PIANO TEACHING is not new in Europe or the United States. When Mendelssohn was director of the Leipzig Conservatory, students received group instruction. One teacher gave a course in piano technique and another taught a course in style. Six pupils were in a class and the lessons were an hour. It is also a well-known fact that European conservatories still employ this method. For instance, in the Royal Conservatory of Brussels, class lessons are required of all students enrolled, whereas private lessons are given to only those who can afford to pay extra for them. As for the United States, the class piano movement began in the early days of the best-known conservatories. About 1870 at the New England Conservatory in Boston, Eben Tourjeé organized classes comprised of six students, all six to have the same lesson and to be kept busy throughout the entire hour.

There has been a gradual transference of this method to the public school system, and in the last twenty-five years it has made notable progress. In February, 1932, the National Bureau for the Advancement of Music had reports from 1,081 cities in which 2,457 teachers were giving lessons in groups.

From these figures one must admit that the idea has been accepted, but the quality of the work should be improved. It should be established on firm artistic and pedagogical principles. Class piano study is not simply concerted playing. It is participation in group activity comparable to academic schoolroom procedure and the psychologic basis is similar.

There are two types of approach in teaching piano to children: The "Technical" and the "Rote or Singing Approach." The technical method has failed to hold the interest of the child. Too much of the rational hampers his desire for immediate expression, and emphasis on technique proves tedious. The "Rote" or "Singing" approach seems to be the only way in which children's work, in the early stages, can be carried on successfully. The child learns to play the piano in the

same way in which he learns to speak his native tongue. He first imitates sounds around him, saying a syllable or two. After much repetition he puts words together. Eventually he says a phrase and still later a sentence. Finally he succeeds in telling a story. He learns to read after much experience with the language and the study of grammar is deferred for more mature years. In analogous manner the child can learn to play piano. The case of Clara Schumann is a pointed example. She was taught by her famous father, Frederick Wieck. At five years she began her piano study and was taught two years without notes, learning keys and fundamental chords and scales. Next she played "by heart" more than two hundred little exercises which she composed and transposed with facility into all keys. She was made acquainted with notation in her seventh year and found reading easy. She omitted the usual



Tone Study No. 1

Playing "chimes" while other children listen, clap and sometimes walk to the music.

"elementary exercises" and took up Clementi, Cramer, Moscheles, the sonatas of Mozart and early Beethoven. While all children are not little Clara Schumanns, yet they can be taught in the same way. They become familiar with the mechanics of the keyboard by learning melodies and short pieces by rote.

Tobias Matthay, the great English pedagogue, has written much on the essentials of beautiful piano playing. He is the first teacher to analyze and collect the principles underlying the playing of great artists. A fundamental principle in piano playing is the production of tone. In his *Visible and Invisible in Piano-forte Technique*, Mr. Matthay sets forth what he believes to be the basis of beautiful tone. He says there are six ways of "Armfunctioning": (1) The "Poised-arm element"; (2) the "Forearm element"; (3) the "Forearm weight"; (4) the "Whole-arm weight"; (5) the "Forearm-down exertion" added to the full weight; (6) "Upper arm forward-drive" along with "Forearm-down exertion," usually the cause of bad tone.

The first two ways are invariably needed whatever the nature of the passage. The last four are needed only during the moment of key descent. The choice depends on the tone required. Mr. Matthay has published some tone studies to elucidate his viewpoints. The *Chimes* exemplifies the "Poised arm." *Big Ben* is for the development of "Arm-weight on." The *Wheel Barrow* provides material for the presentation of the "Forearm-Rotation principle." The other touches, "Arm-Vibration" and "Weight-Transfer" are taught as the need arises. Agility playing comes at a later stage of development. Broad singing tone is produced with "flat-finger technique" while staccato and agility are produced with "bent fingers."

A further point should be added that neither paper keyboards nor "dummies" can replace real pianos. "Touch" cannot be learned on an unresponsive sur-

face. Muscular habits thus formed are not the same as those learned in controlling an ascending or a descending key emitting tone.

At the piano the same theory of weight control is applied to the hands and arms moving on the keyboard, and it cannot be too often impressed on the child that his arm and fingers must move on the keys just as his whole body does on the floor in the rhythmic lesson. The use of the smaller muscles of the hand and arm at the piano corresponds to the use of the larger muscles of the whole leg and foot in standing or moving. The laws of physical movement are the same whether applied to piano, violin, the dance or golf. For further details I refer you to Matthay's recent publications.

Another point to stress is listening. As soon as the child is introduced to the piano he is taught to listen. The previously mentioned *Chimes* is an example of the attention the child must give to the sounds he produces. With the right fist he plays E-flat and G-flat, alternating with the left on B-flat and D-flat, in a chime-like rhythmic pattern. Later he plays the same music with his fingers. He must give constant attention to the kind of a bell he is ringing, whether loud or soft, whether in a high or a low register, always sustaining the tone to the satisfaction of the ear. In discriminative listening lies the foundation of taste. Hence the importance in the early training of the child.

Sensitive listening on the part of the child leads to a desire to make music respond to his own imagination. Just as soon as he has sufficient physical coördination to control the keys he can begin creating his own music. Gradually he gains facility in the handling of melody and chords, transposed to all keys but always guided by a listening ear. At five-and-a-half, one little girl could play charming tunes with simple accompaniments faster than the teacher could notate them. Another child of eight played and wrote a duet for her brother and herself, which they played at a recital. Still another child of ten wrote a minuet in imitation of one which she had studied. She also played her own composition on a program.

When creative activity has reached a certain level the child feels the necessity of learning to read. He sees and hears the work of the other children. He hears music about him which he would like to play. He finally conceives the idea that the notes on the printed page, constantly before him since the first lesson, are the same means of communicating music, as those he used in stepping and running on the rhythm floor. It is usually only at the end of the first year or year and a half, that the pupils feel the need of connecting what they see with what they hear.

In order that the future teacher may learn to apply personal experience, the senior training class in our institution is required, having satisfied a piano and eurythmics pre-requisite, to teach and observe under close supervision the same groups of children in piano and eurythmics.



Tone Study No. 2

Playing "Big Ben." Other children listen, clap and sing awaiting their turn to play.

The National President's Page

By HERMAN F. SMITH

The Sectional Conference Programs

WITHIN the next ninety days the convening of the six sectional conferences in their 1935 meetings will have become history. Another milestone in the progress of music education will have passed, another terminal will have been reached for a group of elected officers who have given unselfishly of their time and strength to build programs which would convey the latest thought and the most recent methods in procedures—programs full of inspiration and impelling strength designed to improve our worth to the communities which we serve. Will our contemplations at that time be filled with satisfactions because we put forth the necessary energy and perhaps made some sacrifices in order to replenish our stock of information and inspiration at these wellsprings of music education—or will we be working along in the same old channels trying to progress but *wishing* that we had gone to a conference and had become refreshed?

If there is a possibility that you might be in this latter classification, think for a moment now about the young folk under your teaching or supervision. The compensation for the loss they will sustain during the few days of instruction that you are away will be quickly supplied on your return. Your rejuvenated spirit and renewed confidence will be reflected in your teaching, and a situation will obtain most conducive to faster progress for those you have in charge. The stagnating effect of dull routine on teaching processes is one which progressive teachers constantly seek to avoid and the most effective means of combating this stalemate is to avail oneself of the diversified aids that are offered in the conference programs.

It has been within the experience of many to know teachers of music who believe that they have nothing to gain by meeting with others of their profession. They are highly critical of any teaching methods other than their own, and do not care to become affiliated with organizations of teachers for fear that by so doing they would be admitting they were not one hundred per cent efficient. They are entirely sufficient unto themselves. Happily, however, this type of individual is not often found in the school music field. The many changes in educational methods and the progressive tendencies of thought soon leave them in the rear and they are lost from sight. It is not possible for such a static individual to remain in the teaching profession and be fair to his community. Sooner or later his incompetencies are disclosed and a reckoning demanded.

The strength gained by combining the sum total of experiences cannot be denied, nor the value of associating together in great conventions be over-estimated.

The programs for the sectional conferences as outlined in this issue of the JOURNAL are filled with content that progressive teachers dare not miss. Minor sacrifices may need to be made to enable one to attend, but the old adage of placing first things first should govern the decisions. Schedules should be planned now that will enable attendance at one of the conferences.

Frank Beach

▲ MUSIC EDUCATORS throughout the nation are deeply grieved by the passing on of Frank Beach—a prince among men and an authoritative leader in the field of music education. Perhaps there is not an individual in the music field more deserving of wholesome respect and love than was Frank Beach. His personality radiated kindness, tolerance and confidence, and his unselfish desire to serve his fellowmen made him an outstanding leader. Mr. Beach made many contributions to the school music field through serving in the capacity as chairman of many committees devoted to music study. In addition to his service as President of the Music Supervisors National Conference in 1922, he served as a member of the Music Education Research Council for a number of years, and also as a member of the Executive Committee of the National Conference. Just a few months ago he was made Chairman of the Council of Past Presidents. The many hundreds of Conference friends join with the bereaved family in mourning the great loss sustained.

There can be no greater or more enduring monument than that which Frank Beach built in the hearts of all who knew him. His friends in the Conference will treasure this tribute from the home folks who knew him best—an editorial reprinted from the *Emporia Gazette*.

Emporia has lost one of its most useful citizens. Frank Beach has lived here the better part of a generation, as generations are estimated, and has grown with power and grace a little more deeply into the affection of this community every year. He has had a two-fold value: First in a material way by bringing thousands of young Kansans to Emporia at the ever-expanding All Kansas State Music Festival; second, by the charm and sweetness of his personality. He had an aura of joy about him that rose out of an essentially kind heart, consistently, tirelessly thoughtful of others. Probably despite the fact that he established in Kansas a musical trend and direction which will live long after him, his major contribution to this town was just Frank Beach, a rounded personality, a gentle and noble man who made every one respect and love him. So unconsciously men imitated him to their own betterment and the town's happiness.

It was a great thing to have, the gift of dynamic cordiality and contagious kindness. A rare man was Frank Beach. We shall miss him for many years. His kind does not journey often through the wilderness of this world.

1934 Yearbook

▲ ANOTHER outstanding contribution—or rather a composite of many contributions—is the latest Yearbook of Music Education. You will be delighted with your copy, and will find it full of material having immediate usefulness and lasting value.

Music and American Youth Broadcasts

▲ THE MANY INQUIRIES concerning school music received at the executive offices in Chicago, inspired by the broadcast "Music and American Youth" sponsored by the Music Educators National Conference, are conclusive evidence of the fact that many spots in our country exist where little or no instruction in music is offered. The content of these letters with their sincere pleas for help impresses us again that the national program for music education is still in its infancy. Inquiries have been received from all the states except those on the west coast where it was not possible to get relay facilities for the fall broadcasts. However, every effort is being made and no doubt a complete hook-up will be available for later broadcasts.

The far-reaching effect of these broadcasts as evidenced by the letters received impels the attention to the potency of the radio as an outstanding medium to

consider in the educational plans of the future. The current series began Sunday, February 3rd, at 9:30 A. M. (Central Standard Time) on the NBC Blue Network, and continues each Sunday morning to and including March 10th.

National Committees

▲ DUE TO DELAYS in getting responses from some of the members who have been asked to serve on the National Conference standing committees for the 1936 biennial, it is not possible to announce the personnel in this issue of the JOURNAL as we had anticipated. No doubt the roster will be complete for the next publication.

Herman F. Smith

President, Music Educators National Conference
Milwaukee, Wis., January, 1935.

Creative Musical Expression on the Lower Grade Levels

C. F. SCHIRRMANN

THE subject of creative music education is one that immediately intrigues the eye of the progressive music educator. What are we able to do on the lower grade levels to foster a spontaneous, live interest on the part of the children in something that is part and parcel of the child's personality, an expression of his own inner emotions? The child's personality is capable of experiencing the creative satisfactions which accompany the actual composition of music, or the satisfactions which come from the ability to evaluate failure or success in the musical compositions of others.

If the music program of the school is to represent the latest trends in progressive pedagogy it must provide for the children an appealing and meaningful creative experience. Music as an agency for creative expression is naturally and readily related to vast ranges of culture and knowledge. Music has oft been the means of rendering much of history significant and vital, as for instance when the class has learned some beautiful and appealing folk song. A great educative opportunity at once arises to bring in an understanding of the political trials, hopes and dreams of the people of that nation. Their manners, customs, and arts, and their geography and economic environment are together in order as part of an obvious correlation project. Such understanding is not to be achieved by the formal routine of textbook recitations and lessons learning, but by actual, moving projects which interrelate the learner's problems and ideas.

Children from the third to sixth grades may be urged to compose tunes and melodies of their own to express the emotional experiences of their daily lives. The children of the Pittsburgh Public Schools have written a number of volumes of creative music which clearly demonstrate that such expression is not beyond their level; they have proven to be as capable of expressing themselves musically as they are of expressing themselves by means of language. Themes such as those in the familiar *Album for the Young* by Schumann are often quite enthusiastically received by children. These may be used as models. Titles of the nature of "My Toys," "My Dog," "The Wind," "Our Parade," "Soldier's March," may be used to stimulate the children to subsequent creative expression.

In many schools the best approach to creative musical expression is through the music appreciation hour. It is here that we are able to give children some definite conception of form, meter,

descriptive music, program music, narrative in music and the like. Creative expression in music may be exactly parallel to such work in literature, art, eurythmics, dancing, etc.

After the children have caught the substance of what is wanted of them, the classroom teacher may distribute ruled music paper—that is, with staves already printed on the paper. This paper is to be taken home where the actual work in musical composition proceeds. By a certain predetermined date the material is to be returned for the inspection of the teacher. Now comes the process of selection. The most promising creations should be brought to the attention of the school supervisor of music who may develop the child's work further by harmonization or arranging a pianoforte accompaniment. Of course the best original expressions must eventually be performed before the class with special emphasis on the skill with which the child caught the spirit or dominating thought of his opus.

Dr. Kwalwasser says: "With the creative interest in music growing, it is likely to be established as one of the important methods of music instruction. Children possess the power to create satisfactory melodies. Some are capable of harmonizing these melodies. The task of writing the melodies thus composed is the finest indirect method of teaching and motivating music notation instruction."

Music courses as given in the public schools today provide sufficient technical information for the actual writing of a simple tune or melody. It is therefore the interested teacher's duty to stimulate and encourage the creative instinct to such an extent that a musical production is forthcoming. Tales of an elementary grade writing the music to one of its own plays or entertainments are not as fabulous as some would have us believe. The present writer has seen such a project in the special field of music most successfully consummated. The enjoyment derived from such a project leaves no need to argue its value as an avenue of self-expression. Then, remember too, enjoyment which does no harm is a recommendation in and of itself. Creative music education on the lower levels may be a means of making music humanly significant instead of chiefly an affair of dull dry lessons on notation and kindred matters.

¹ Jacob Kwalwasser, *Problems in Public School Music*. New York: Witmark and Sons, 1932. p. 149.

Teaching Music in a One-Room Rural School

MARGUERITE V. HOOD

State Supervisor of Music Instruction, Helena, Montana

TEACHING MUSIC in a one-room school is difficult because of the variation in the ages and interests of the children, but it is one of the most satisfying kinds of work that one can do—nowhere do we find pupils with a greater appreciation for music than in our small rural schools. I am giving you here just a few of the ideas that we have found helpful in our Montana schools which are similar in size and type to the one referred to in the November-December JOURNAL by M. G. R.¹ Most of our teachers are in isolated communities and almost none of them have anyone to really help them with their music teaching, yet we are very proud of the fine work which they are able to do in their schools.

In very large rural schools it is sometimes advised that the group be divided into two sections, one of upper and one of lower grade pupils, for the music class. However, our experience has been that in most of the western schools such an arrangement is not feasible. The group is too small to be divided into two good classes, especially when all of the pupils are in the room at the same time. Therefore, we have found that we can accomplish more by having only one music class for all of the pupils, but for certain phases of the work dividing them into groups according to their ages and interests. Then we vary the activities in the work to suit the groups, just as is done in some other classes in the one-room school today.

In the one-room school we usually consider that, provided we have a good representation of grades, we have the following three groups of children: (1) The sensory group, including children in the first three grades; (2) the associative group, including grades four, five, and six; and (3) the adolescent group, including the upper grade pupils. Much could be said about each group, but briefly we consider these points about them in teaching music. In the sensory period children learn best by observation and listening; also, they are frequently lacking in skillful muscular control. In the associative period, children are very susceptible to formal drill work; and also, their physical coordination is good. In the adolescent period, children are developing especially along emotional lines, and are at the best age for learning to really appreciate the fine and the beautiful in music; they are often both self-conscious and physically awkward.

▲

We divide our musical activities in the rural schools into three types, and we have found that each of these three types is most important in the music program: (1) Singing, (2) rhythm work, and (3) listening lessons.

The songs used must be varied enough to include some that are of interest to all of the children. The favorite songs (which M. G. R. has been teaching) are an ideal type with which to start. In general, it is well to stress this type of song in a rural school. Sometimes these songs are a bit long and difficult for primary children, but one of the great advantages of the rural school is the fact that these little folks have so much opportunity to learn by hearing things repeated over and over again. However, some primary songs must be included for the

smaller children, and usually there is little trouble in getting the cooperation and interest of the older pupils, to have them sing a few songs which will be enjoyed especially by the little folks. The family atmosphere of the one-room school makes it possible to get this cooperation. A one-room school teacher should have either one or more of the books especially planned for rural schools, and including songs for all the different grades, or she should have separate books of songs for younger and older children. For teachers who find it difficult to teach songs, there are many fine records available for school song work. However the work is done, our aim is to have *every child able to sing and enjoying it*.

We try to keep our rhythm work in the schools progressing hand in hand with the song work, because we find that rhythm work is one of the most attractive and valuable types of music work for a rural school. Singing games, simple folk dances, simple rhythmic exercises like marching, skipping, tapping, etc., and sometimes free rhythmic dramatizations, are all an important part of the music work. We consider this type of work fundamental and necessary before any successful attempt can be made at any type of music reading. Our group work is most important in this connection, as sometimes with the same piece of music we have the little folks doing one simple movement, while the other groups do different things, according to their varied abilities.

▲

Almost all of our rural schools have phonographs, and the listening lessons are a most important part of the music work. Of course the phonographs are used for rhythm and song work too, but we find that our rural children are most enthusiastic about the study of the instruments of the orchestra; rhythms, such as the march, waltz, minuet, etc.; pieces having repeated themes which can be made into little patterns; pieces which tell stories; and just general listening, without any special purpose, except pleasure. Many of our counties sponsor spring festivals which include not only singing and dancing, but also demonstrations and contests on the listening work done. Whenever possible, our schools also use the radio lessons available, in place of, or in correlation with, the phonograph work. Most of our teachers find that the cases of records, which several different companies have assembled for use in rural schools, are the most economical and give the most variety in types of work. They are much easier to secure than separate records, too, for the average teacher with little musical training. In this listening work, the activities vary according to the ages of the children. Younger pupils enjoy making music scrapbooks and can do this while the older ones are working on some phase of music too difficult for those in the primary grades.

When a good foundation in singing and rhythm work is laid there is no reason why the intermediate and upper grade children in the rural school should not learn to read music just as well as the children in town and city schools do. Where it is possible to have a song book for each child, this is the advisable thing to do. However, many of our teachers do excellent work in teaching children to read notes when they have only one song book, and have to copy all reading songs on the board. Sometimes little folks are not interested in this phase of the work and prefer to carry on some other type of musical activity or "busy work." However, many teachers insist that the younger children love to be included in the class and learn a great deal from working with the older ones. It is not advisable to at-

¹In the November-December (1934) issue of the JOURNAL were published a number of typical letters of inquiry received from persons "interested in the development of music instruction in their schools," in response to the "Music and American Youth" broadcasts sponsored by the Music Educators National Conference. Journal readers were invited to send replies to these inquiries, through the JOURNAL office. The accompanying article is the text of Miss Hood's letter to M. G. R., one of many persons requesting information regarding music instruction in rural schools.

More "Music and American Youth" inquiries are printed in the School Music Problems Round Table elsewhere in this issue. The editors renew the invitation to readers to send replies or comments to the JOURNAL office.

tempt too much in the way of drill on music reading—it is always necessary to keep a well-balanced program of rote songs, rhythm work and listening work, if the varied interests in the room are all to be sustained. However, by all means do some reading work. We have been amazed at the interest displayed by the rural children in this work, and at the progress they have made. It is very possible to teach music reading very successfully, even in a room where there are many different ages of children.

One caution which seems to be especially necessary in connection with singing in the rural schools is in regard to tone quality. Where there are few in the room, the tendency will be to use a very loud, forced tone in order to produce greater volume. This is very injurious to the children's voices and will

ruin the attractiveness of the singing. It should be kept in mind that a clear, moderate, natural tone will carry better than a loud, harsh tone, and will develop good singing ability, even where the class is very small.

Our rural schools are also much interested in rhythm bands and harmonica bands. Many of them have to make their own rhythm band instruments, but this provides a worth-while creative activity. Many schools have little bands and orchestras made up of rhythm instruments, harmonicas, and any other instruments that the children are able to play.

This letter is just a heterogeneous collection of ideas which I think may be of help to M. G. R. I am much interested in music in rural schools, and hope that I have given something which will be of use.

Music and American Youth

{ Radio addresses delivered in connection with the second series of "Music and American Youth" programs, broadcast under auspices of the Music Educators National Conference }

EVEN A FEW DECADES AGO there were relatively few public school systems in the United States in which there were comprehensive courses in music. Now it would be difficult to find any school system anywhere that does not make some provision for it. Not only has there been a great development in the number of schools teaching music, but, more important still, our modern courses provide that not only musically gifted children, but *all children* in proportion to their talents shall have the benefits of instruction in this subject. It is no exaggeration to say that music is certainly among the most important offerings of the entire school curriculum.

Imagine, if you can, a world without music. It is almost elemental among the necessary things that make for the happiness of humankind. Music is a means of universal expression. It provides the means by which, in common with all other peoples everywhere, we can interpret our common experiences and emotions. To deny any child the opportunity for the development of his appreciation of music, or to withhold from him the means by which he may be enabled to participate in it, is to cheat him of one of the greatest satisfactions of life.

It is because of this recognition of the universal appeal of music, of its utter necessity as a cultural influence, of its power to increase happiness, that music is now so widely accepted by the schools. No longer is music to be counted as an educational activity that can be wisely abridged or eliminated. It is as fundamental as the three R's themselves.

The program to which you are about to listen¹ reflects the excellence of the achievements not only of a few schools but of hundreds of school systems throughout our country.

It will challenge listeners everywhere to protect and to promote the teaching of music in all our schools.

¹ "Music and American Youth" program broadcast from Boston, November 25, 1934, by pupils from Malden, Mass., High School (Harriett Perkins, Director of Music); Quincy, Mass., High School (Maude Howes, Director); Laconia, N. H., High School (Carolyn Wright, Director). There was also a string quartet of high school graduates from Fabien Sevitzy's Junior Symphony of Boston.

The accompanying article by Dr. Hoffman is taken from the manuscript of an address given in connection with the Music and American Youth program broadcast by pupils of Wilkesburg (Pa.), under direction of Frank C. Biddle, November 11, 1934.



PAYSON SMITH
Massachusetts Commissioner
of Education



J. F. HOFFMAN, D. D.
Minister, South Avenue Metho-
dist Episcopal Church,
Wilkesburg, Pa.

FARTHER BACK IN TIME than history records, in war and in peace, in home and in temple, the emotional nature of man found an outlet in some sort of music. Among the earliest records that have come down to us, is one that bears the date, 2300 B. C., when the Chinese emperor sent out his ambassadors to supplicate the gods in the interest of music, which was beginning to rise a bit above the mere rhythmic clapping of hands, still

found among the most backward of peoples. These Chinese seekers after rhythm cut holes in reeds in an attempt to catch the notes of birds and produce some sort of scale.

About thirteen hundred years after this and similar significant attempts, it was the Hebrew people who brought the art of music to its highest stage of development, through Solomon, with his famous choir of four thousand singers and players and antiphonal singing which the world has in many respects never since equaled. But it was left for Christianity, born amid the strains of celestial anthem, to give to song its widest, deepest and most significant appeal. Jesus sang and lead his disciples in song, and everywhere his followers went they sang. They sang in assemblies; they sang in their homes; they sang in prisons; they sang in the catacombs; they sang often at the peril of their lives. Everywhere and in distant provinces they sang, and Christianity as no other religion has gone forward upon the wings of song, while every rekindling of the faith has been accompanied by a new outburst of song, which was silenced only by the "Dark Ages," but later reborn with the coming of a new spiritual awakening.

Peoples of all times and of all lands have needed an outlet for emotional expression, and music has given to the soul of man deepest and widest appeal of all the arts. As someone has well written:

"Music strengthens hearts courageous, it urges men along,
The tide of battle often has been altered by a song;
No race can live without it, it is heard from pole to pole,
For music is the utterance and expression of the soul."

Modern music which came with the rebirth of man's hopes is not very old, but it has unfortunately been wrested from the common people and made the luxury of the few. And it is for this reason, among others, that I believe our American public

Off the Record

We aren't surprised that the Frank LaForge-Will Earhart PATHWAYS OF SONG is such an overwhelming success—but we are a little surprised to learn that: (1) it brought us inquiries from small and distant music dealers we hadn't heard from in years; (2) we had to issue both volumes in both low and high voice editions; (3) Richard Crooks liked the English versions of the lieder texts so well that he used several of them on his programs; (4) Frank LaForge is already at work on more volumes for the series.

Dr. Will Earhart has at last set down on paper his brilliant and profound ideas about the role of music in a well-ordered society—and we are rushing the book into print. Dr. Earhart had called it BASES OF A MUSICAL EDUCATION—but, with his approval, we've decided to call it THE MEANING AND TEACHING OF MUSIC. No music educator who takes his job seriously will overlook this new book—but we can tell you this much about it: it disposes in short order of the nitwits who think music an "impractical" subject for public school curricula; it establishes the true importance of music in our lives; the entire second section is devoted to thoroughly practical suggestions on classroom technique. The message of the book is so important that we know it will make a stir—not in musical circles alone—but among all intelligent, thinking people.

Dr. Earhart's THE ELOQUENT BATON, by the way, is in its second printing.

To mark the completion of his fiftieth year as a conductor, Dr. Walter Damrosch is going to present sections of Wagner's THE MASTERSINGERS at the Metropolitan Opera house in New York City this spring. No, we won't call it DIE MEIS-TERSINGER because Dr. Damrosch is going to give the opera in English. But we can't let the Metropolitan steal the whole show—so we're going to publish Dr. Damrosch's scoring of the Bach choral-prelude, EIN FESTE BURG (or should we have said A MIGHTY FORTRESS?) for orchestra and chorus.

We're toying with the idea of launching a small, modest musical publication for our own inner circle of friends. We don't quite know what's wrong with musical journalism in this country—but starting a publication of our own might be a quick way to find out. If you have any ideas about what's wrong, let us know about them.

We're not too happy, either, about the state of musical criticism. Aside from Oscar Thompson's PRACTICAL MUSICAL CRITICISM there is practically no serious work on the fine art of writing about music. Every time we read over the last chapter in that book, we're as glad as can be we published the book.

Free advertisement: Edwin Franko Goldman has written a book about bands and band music—and Carl Fischer has published it. We wish WE had—but the whole subject of bands is so close to our collective hearts that we're glad the book is coming out, anyway. What this country needs, in addition to a good five-cent cigar, is several thousand more good bands and orchestras. We're doing what we can to make it easy for any school to have a band or orchestra by publishing the LOCKHART BAND-CLASS METHOD and the LOCKHART ORCHESTRA-CLASS METHOD—which is so direct and clear that vocal teachers, without previous band experience, can build a band in remarkably short time.

That's one of our troubles—the speed with which educators get results with the Lockhart methods. We were tickled when a batch of letters came in from teachers all over the country, praising the Lockhart method. But our faces fell when we realized that the letters were SO enthusiastic that we didn't dare publish them. We've got them in our files, though, but we've found that even a brief inspection of the Lockhart teacher's manual is perfectly convincing—without any testimonials at all.

LYLE DOWLING

It's a Date!

When you make out your schedule for your sectional conference, don't forget to save some time for Witmark's. We'll be there—we'll enjoy seeing you, and we're pretty sure you'll enjoy seeing us. We can show you the high spots of our new publications in ten minutes flat—if you'll stop in at our exhibition booth—and as for the Lockhart methods, you'll recognize their unique merits in less time than that.

The MEANING and TEACHING of MUSIC

by WILL EARTHART

Witmark is proud to announce the publication of a book that is destined to be the one authoritative, complete background for public school music. The noted educator in this work brings his great learning and vast practical experience to bear on the most difficult questions that confront music educators. A serious book, one that demands intellectual co-operation from its readers—but one that must be read by anyone who takes his job seriously.

\$3.00

Band?

Then it's the Lockhart Band-Class method, of course. Send for the teacher's manual and full score on approval—you'll see instantly how music supervisors, without specific band experience, have been able to build bands in their schools in astonishingly short time.

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You can make an orchestra from a group of previously inexperienced youngsters by the same swift, sure methods—using Lockhart's Orchestra-Class method. Teachers of vocal music, faced with the problem of teaching the instruments, find the Lockhart method indispensable. Ask to see the teacher's score, on approval.

Chorus?

Then the "A Cappella Chorus" is what you want. It's a collection of graded a cappella material for various voice combinations. Edited by Griffith J. Jones and Max T. Krone, it gives you the basis for building an effective a cappella organization. In six volumes—you can see any or all of them on approval.

Voice?

"Pathways of Song," edited by Frank LaForge and Will Earhart, is worth your attention. In two volumes, each volume published for both high and low voice, are collected forty-six mastersongs of outstanding musical merit—arranged in a graded series—with new and singable English translations. Each volume, \$1.00.

Theory?

"Fundamentals of Musicianship," by Melville Smith and Max T. Krone, the perfect introduction to the broad field of musicianship. Book I, \$2.50—Book II, in preparation. "Harmony Simplified," by Ralph L. Baldwin and Arthur F. Witte—a clear, time-saving text for harmony students in public and private schools. Each book, 50 cents.

Conducting?

Will Earhart's "The Eloquent Baton" and Martin Bernstein's "Score Reading" are alone in their classes. Why these vital phases of musicianship have been hitherto neglected, is hard to say—but here are the outstanding texts on the subjects. "Score Reading," \$2.50—"The Eloquent Baton," \$1.50.

Ask for any of this material "On Approval"

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school, with her newly awakened interest in music, may be acting even more wisely than she knows. I therefore beg school authorities everywhere to sacrifice many other interests, if need be, rather than to surrender music, for one wiser than we said long ago, "Man shall not live by bread alone." Many things we learned in our long course of schooling only to be forgotten; they served their purpose and are gone. But music forgotten, or of which we may have been deprived, remains with us a life-long regret.

Another reason why I rejoice in this new advent of music in the public schools is because of the fact that there is no greater socializing agency known to man. The past thirty-five years of American life have witnessed an unprecedented breaking up of community life, and an equally great drift to the city, where multitudes of people have been lost—lost to a sense of their own personal worth and personal responsibility. Here new group centers must be formed where men and women, irrespective of wealth or position, or the lack of these, may again be brought together in a common interest, where each may again find himself. There is no other agency under heaven with the power to bring this to pass like music, and especially song.

If this is going to be accomplished there is but one place for it to begin, namely in the public schools, where the young are finding themselves and learning to adjust themselves to society, the one great purpose for which the school exists.

As a minister, I am interested in what is to me the finest fruit of all public school music, namely, a *cappella* singing, which will in time fill a long-felt need in every community, creating centers of enthusiastic interest that all alike may share; in addition it will supply our churches with such gifted song that radios may be given a rest of a Sunday morning, and our churches again

be filled with happy worshippers. May I add that to accomplish this, the school may find her responsibility is not ended with the graduation of youth from the high school.

I suppose few persons remember my sermons, and fewer still remember my texts. But there are few who do not remember some of the songs and hymns they sing. So greatly do I appreciate music that I have learned to judge the life of my people, not so much by the manner in which they pray as by the manner in which they sing. Doubting people do not sing. It was Constantine who took from the people the privilege of song and brought on the dark days. Let us not repeat that stupid blunder.

We have been living in days when many souls have been musically hungry because the purse was slender, but in these broadcasts you are hearing something which "Without money and without price" every community may enjoy. Our public school music in Wilkinsburg is the pride of our city.

In the book of Exodus a remarkable dialogue is recorded. God said to Moses: "What is that in thine hand?" And he answered, "A rod." This rod in the hands of a consecrated man became the medium of wonders, accomplishing what discourse and petition could never have done.

God, I believe, is saying to men and women all over this nation, who stand with baton in hand before the public schools, "What is this in thine hand? Combine it with consecration to human welfare and human happiness, for I mean it to be the medium in your hands of helping to free another great nation and finally to free the world."

I am thankful to God for a reawakened interest in a *cappella* singing. May that interest find its way to even the remotest communities of our great land.

JAMES FRANKLIN HOFFMAN

Music and American Youth Broadcasts

SPONSORED BY THE MUSIC EDUCATORS NATIONAL CONFERENCE
NBC (Blue Network) Sundays, 10:30 A. M., E. S. T., February 3 to March 10, 1935

SCHOOLS in cities, towns or rural districts of six states are represented in the third series of music education broadcasts (Sundays, 10:30 A. M., E. S. T., Feb. 3 to Mar. 10, NBC Blue Network, WJZ—New York; WMAQ—Chicago). The following schedule gives dates, stations from which broadcasts will be made and sources of programs. Each program will include a short address by a prominent musician or layman.

February 3.....	WJR (Statler Hotel), Detroit.....	Detroit Public Schools
February 10.....	WFIL, Philadelphia.....	Pottsville, Ardmore and Darby Schools
February 17.....	WJZ, New York.....	Montclair, New Jersey, Public Schools
February 24.....	WBZ, Boston.....	Various Massachusetts Schools
March 3.....	WFIL, Philadelphia.....	Various Delaware Rural Schools
March 10.....	WGAR, Cleveland.....	Various Ohio Rural Schools

The Music and American Youth programs of the previous two series have demonstrated the unquestioned value of the enterprise. Offering "typical examples of the results of music training in our schools," the radio literally has made it possible for us to "hear ourselves as others hear us, and for others to hear us as we hear ourselves." In this wise, therefore, the benefits have been shared by the schools which have provided the programs, by music educators and the public generally, and particularly by persons who through the broadcasts have been placed in touch with the coöperative services provided by the Music Educators National Conference. You may share and enhance these values in two ways:

(1) By listening to the broadcasts, and also by calling the programs to the attention of pupils, parents and citizens generally, and then sending to the committee your own reactions

and suggestions, as well as the comments and criticisms of others.

(2) By supplying answers from your own experience to inquiries received from persons in response to the broadcasts and printed in the School Music Problems Round Table in the Journal. Address your communication to the key signature as given in connection with the letter you are answering and send to the Journal office. The reply will be forwarded to the proper person. Contributions of general interest will be printed in whole or in part in a future issue of the JOURNAL.

Note: The program February 3, sponsored by the Detroit Public Schools, Fowler Smith, Director of Music, presented: The All City High School Orchestra, Central High School Symphony Choir, Eastern High School Boys' Glee Club, The All City Junior Orchestra. Mrs. Franklin D. Roosevelt opened the broadcast and the third series from the White House, and a three-minute talk was given from Detroit by Harry M. Robins, President of the Detroit Rotary Club. Announcement regarding subsequent broadcasts will be made later.

PETER W. DYKEMA, Chairman

See School Music Problems, Page 58

Eastern Music Supervisors Conference

Pittsburgh, March 12-15, 1935 « Headquarters—Hotel William Penn

PROGRAM OUTLINE

Tuesday, March 12

MORNING AND AFTERNOON

- 9:00 Registration of Conference Members.
9:30 Registration and First Rehearsal of the Conference Chorus.

VISITING:

Public Schools of Pittsburgh—every type and grade of work open (morning and afternoon).
Carnegie Institute of Technology, Public School Music Classes (afternoon only).
Duquesne University, Public School Music Classes (afternoon only).

Tuesday—Evening

- 6:00 Meeting of Executive Board and Advisory Council.
8:15 CONTEST-FESTIVAL CONCERT by the Eastern Intercollegiate Glee Clubs. Richard W. Grant, Chairman.



LAURA BRYANT
President, Eastern Music
Supervisors Conference



WILL EARHART
Director of Music, Pittsburgh
Public Schools

Wednesday, March 13—Morning

- 9:00 Registration.
Exhibits open—auspices Music Education Exhibitors Association.
Music Education Achievement Exhibit, Pittsburgh Public Schools.
10:30 OFFICIAL OPENING OF THE CONFERENCE (Ballroom).
Presiding: President Laura Bryant.
South Hills High School Orchestra. Robert L. Arthur, Conductor.
Invocation—The Rev. Louis H. Evans, D.D., Third Presbyterian Church, Pittsburgh.
Greetings:
On behalf of Pittsburgh's intellectual interests—Andrey A. Avinoff, Director of the Carnegie Museum, Pittsburgh.
From the Public Schools of Pittsburgh—Marcus Aaron, President of the Board of Public Education.
Response for the Conference—Frances Elliott Clark, Camden, New Jersey.
The Choral Ensemble of the Pottsville High School, Pottsville, Pa. Earl W. Haviland, Conductor.
Address—Ben G. Graham, Superintendent of Schools, Pittsburgh.
Penn State Glee Club, State College, Pa. Richard W. Grant, Director.
Preliminary Business Meeting.

Wednesday—Noon Hour

- 12:00 Luncheon Meetings—to be announced.

Wednesday—Afternoon

- 1:30 Visit exhibits.
2:00 GENERAL SESSION (Ballroom).
Presiding: Russell Carter, State Supervisor of Music, New York.
Pittsburgh Panorama, Episodes 1-8. Music from the Elementary Schools. Explanatory Comments by Will Earhart and Lee M. Lockhart.
1. The Creative Project (An original play with music).
2. General Music Vocal.
3. School Chorus (Specialized vocal practice).
4. Percussion Band with Creative Aspects.
5. Schoolroom Orchestra.
6. Piano Class Instruction.
7. Instruction in Orchestra Instruments.
8. School Orchestra (Specialized instrumental practice).

Wednesday Afternoon (Continued)

- 4:00 SECTION MEETINGS:
(A) General Music Vocal—Grace G. Pierce, Arlington, Mass., Chairman.
(B) Creative Music—Augustus D. Zanzig, National Recreation Association, Chairman.
(C) Piano Class Instruction—Mrs. Ella Mason Ahearn, Chairman.
(D) Instruction in Orchestra Instruments—Francis Findlay, Boston, Mass., Chairman.
(E) Percussion Band and Schoolroom Orchestra (chairman to be announced).
Visit exhibits.

Wednesday—Evening

- 8:00 PITTSBURGH SCHOOLS FESTIVAL CONCERT (Syria Mosque, Oakland).
10:30 Lobby Singing, William Penn Hotel—Arthur Witte, Yonkers, N. Y., Chairman. Leaders: F. Colwell Conklin, Larchmont, N. Y.; Edwin M. Steckel, Peekskill, N. Y.; Frederick F. Quinlan, Pleasantville, N. Y.

Thursday, March 14—Morning

- 9:00 Visit exhibits.
9:30 GENERAL SESSION (Ballroom).
General Topic—Teacher Training. Francis Diers, Fredonia, N. Y., Chairman.
The Phoenix Club, Potsdam (N. Y.) Normal School. Helen Hosmer, Conductor.
Address—Howard Hanson, Eastman School of Music, Rochester, N. Y.
Address—"Music Education and Associated Interests"—Charles E. Griffith, Newark, N. J.
Songs—Gertrude Schmidt, State Teachers College, West Chester, Pa.
Address—Herman F. Smith, President, Music Educators National Conference. Introduced by Ex-President Walter H. Butterfield.
Address—Frank M. Wright, Assistant Commissioner of Education, Massachusetts, "School Music and the Public."
A Cappella Choirs of Wilkinsburg (Pa.) Schools. Frank C. Biddle, Conductor.
(a) Junior High School Choir.
(b) Senior High School Choir.
(c) Alumni Choir.

Thursday—Noon Hour

12:00 Luncheon, Teachers College, Columbia University. Luncheon, Department of Music, Carnegie Institute of Technology.

Thursday—Afternoon

2:00 GENERAL SESSION (Ballroom).

Presiding: Glenn Gildersleeve, State Director of Music, Delaware.

Pittsburgh Panorama, Episodes 9-14. Music in the Junior High School—Process and Product. Explanatory Comments by Will Earhart and Lee M. Lockhart.

9. Creative Project.
10. General Music Vocal.
11. School Chorus.
12. Instruction in Orchestra Instruments.
13. School Orchestra.
14. School Band.

Visit exhibits.

Thursday—Evening

6:30 BIENNIAL BANQUET of the Eastern Music Supervisors Conference—"Reunion in Pittsburgh" (Ballroom).

Chairman, F. Colwell Conklin, Larchmont, N. Y.

Toastmaster, Ralph G. Winslow, Albany, N. Y.

Contributions by all Past Presidents, in order of service: Albert Edmund Brown, Ralph L. Baldwin, Howard Clarke Davis, George H. Gartlan, Harry E. Whittemore, James D. Price, Louise Westwood, Richard W. Grant, George J. Abbott, Victor L. F. Rebmann, Elbridge S. Pitcher, M. Claude Rosenberry, Ralph G. Winslow, Laura Bryant.

Chairman of Ushers, Leah Thorpe, Norristown, Pa.

9:30 Dancing. Cards.

11:30 Lobby Singing—Ladies' Night. Leaders: Mabel E. Bray, State Teachers College, Trenton, N. J.; K. Elizabeth Ingalls, Westfield, N. J.; Maude Garnett, Normal School, Jersey City, N. J.

Friday, March 15—Morning

9:00 GENERAL SESSION (Ballroom).

Presiding: George L. Lindsay, Director of Music, Philadelphia, Pa.

Pittsburgh Panorama, Episodes 15-19. Music in the Senior High Schools. Explanatory Comments by Will Earhart and Lee M. Lockhart.

15. Orchestra.
16. Band.
17. Chamber Music.
18. Class B Chorus.
19. Class A Chorus.

Address—William McAndrew, Educator, Lecturer, Editor.

Friday—Noon Hour

12:30 LUNCHEON—In-and-About Pittsburgh Music Supervisors' Club; Oscar W. Demmler, President.

Friday—Afternoon

1:00 Visit exhibits.

2:00 GENERAL SESSION (Ballroom).

Presiding: M. Claude Rosenberry, State Director of Music, Pennsylvania.

Theme—"Music for every child, every child for Music." Academy High School A Cappella Choir, Erie, Pa. O. L. Greder, Conductor.

Introductory remarks, M. Claude Rosenberry.

Program by chorus of 200 children from the Rural Schools of Westmoreland County, Pennsylvania. Conductor: Wm. Lee Confer, Derry Township.

Address—Florence Hale, former President of the National Education Association.

Business Meeting.

The Conference will be adjourned early for a visit to the Educational Center of Pittsburgh. See Schenley Park; The Cathedral of Learning, University of Pittsburgh; the Museum, Carnegie Institute. Hear the Orchestra, Carnegie Institute of Technology, in a complimentary concert in Carnegie Music Hall.

5:30 Sigma Alpha Iota members are invited to attend an initiation of honorary and patroness members of Alpha Mu Chapter. Customary banquet will follow.

Friday—Evening

8:00 CONCERT—Eastern Conference Chorus (Syria Mosque, Oakland). William Breach (Buffalo, N. Y.), Conductor. John Neff (Indiana, Pa.), Chairman.

11:00 Lobby Singing. Leaders: Richard W. Grant, Pennsylvania State College; C. Edward Hausknecht, State Teachers College, West Chester, Pa.

EASTERN CONFERENCE CHORUS

▲ THE ORGANIZATION of the Eastern Conference High School Chorus has progressed with gratifying results. At the time this note is written, early in January, applications are still coming in, and the total enrollment is such as to insure a singing group of magnificent proportions, satisfactory in point of balance and representation of the Eastern states. Applications received after this time can be considered to fill vacancies, and in the case of "long distance" applications, a special effort will be made to find places for singers who qualify.

JOHN W. NEFF, Chairman,
Chorus Organization Committee

MUSIC, as we now know it in the Pittsburgh Public Schools, began in 1912 when the first orchestra made its advent in the Old Central High School. Music has steadily advanced from that beginning to its present high place in the Pittsburgh Public Schools in 1935. During that time it has become established as one of the most important subjects in our curriculum, and through orchestras, ensembles, bands, and choruses in our high schools and instrumental instruction and choruses in our elementary schools, it has produced a love for and an appreciation of music which has influenced the life of our entire city.

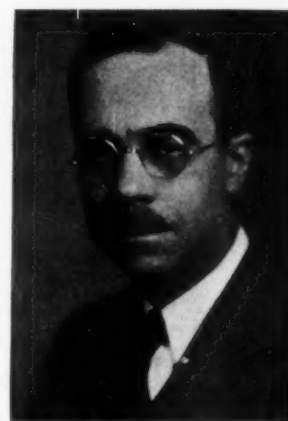
With a deep interest in music for the great cultural value and joy which it gives to the life of our people, we in Pittsburgh look forward to the Eastern Music Supervisors Conference as a means of adding a new stimulus to our interest through the contacts which we will have with the leaders in the music field, and also for the opportunity which it gives us to share what we have with our friends from other sections of the country. It is always an inspiration to learn what leaders have accomplished in environments different from our own and to learn from their lips not only what has been accomplished but also their vision of what the future can produce.

It is also possible to see ourselves through the eyes of others who can with a better perspective properly appraise what we have been accomplishing. In like manner we hope that by placing before you our best efforts, we may be able to disclose to you our aspirations for the future development of our work in exchange for the help which you will give us.

We want your visit to Pittsburgh to be a joyous one such as good music alone can produce, and at the same time we want to entertain you with the best which our city has to afford.

BEN G. GRAHAM,
Superintendent of Schools

Pittsburgh, Pennsylvania
January 16, 1935



Note: Dr. Graham is General Chairman of the 1935 E. M. S. C. Convention Committees. To appreciate the full significance of his message here given, study the roster of the Convention Committees on page 26.

—L. B.



RALPH G. WINSLOW
First Vice-President
E. M. S. C.



F. COLWELL CONKLIN
Second Vice-President
E. M. S. C.



FLORENCE HALE
Speaker



LEE M. LOCKHART
Supervisor of Instrumental Music
Pittsburgh

1935 Convention Committee Organization

General Chairman:
Ben G. Graham, Superintendent of Schools, Pittsburgh
Vice Chairman:
Will Earhart, Director of Music, Pittsburgh Public Schools

CONVENTION EXECUTIVE COMMITTEE:

Chairman:
H. W. Crambley, Secretary, Board of Education, Pittsburgh
Alwayn J. Morgan, Max Schoen, C. Stanton Belfour, Will Earhart
Laura Bryant (ex officio) President E. M. S. C.
Ben G. Graham (ex officio) Chairman 1935 Convention Committee

Chairmen E. M. S. C. Committees: Laura Bryant, President E. M. S. C., (Program); Clarence Wells, Treasurer E. M. S. C., (Finance); Ralph G. Winslow, 1st Vice Pres., (Statistics); F. Colwell Conklin, 2nd Vice Pres., (Publicity, Banquet); Arthur F. A. Witte (Auditing); Frank E. Owen (Transportation); Harry E. Whittemore (Legislation).

COMMITTEES ON MANAGEMENT AND ARRANGEMENTS

Banquet Arrangements: W. D. McCoy (Chairman), Educational Statistician, Pittsburgh Public Schools; Laura M. Braun, Extra-Curricular Activities, Westinghouse Jr.-Sr. High School; Jane C. Bryce, Principal, Bellefield and Irwin Girls Trade Schools; E. W. Case, Head Teacher, Vocational Counselor, Allegheny Vocational School; Mrs. W. E. Colvin.

Commercial and Educational Exhibits: Elmer G. Miller (Chairman), Director of Writing and Commercial Education, Pittsburgh Public Schools; Mary I. Bower, Vocational Counselor, Allegheny Senior High School; D. D. Lessenberry Assoc. Professor of Education, University of Pittsburgh; Edith M. Winchester, Assoc. Prof., Head Dept. Secretarial Studies, Carnegie Institute; Raymond J. Worley, Head of Department of Commercial Education, Duquesne University.

Halls and Stages: R. M. Sherrard (Chairman), Associate Superintendent of Schools, Pittsburgh; Earl A. Dimmick, Principal, Shakespeare, Osceola, and Swisshelm Schools; Cora M. Fraser, Teacher, Sterrett School; W. Howard Keister, Teacher, Allegheny High School; Carl G. McVicker, Teacher, Westinghouse Jr.-Sr. High School.

Publicity: T. A. Siedle (Chairman), Assistant to the Dean, School of Education, University of Pittsburgh; Wm. S. Kottman, Manager, Pittsburgh Music Institute; Francis Kleyke, Professor of Violin, Instrumentation, Duquesne University; Charles E. Manwiller, assistant Director, Dept. of Curricular Study & Research, Pittsburgh Public Schools; Charles A. H. Pearson, Assistant, Music Dept., Carnegie Institute.

Transportation: Frederick W. Boland (Chairman), Director of Trade Training, Pittsburgh Public Schools; H. J. Browne, Head Teacher, Somers Trade School; E. W. Case, Head Teacher, Vocational Counselor, Allegheny Vocational School; Alexander Booth, Head Teacher, Vocational Counselor, Washington Trade School; J. W. Fleming, Vice-Principal, Connelley Trade School; A. J. Miller, Vocational Counselor, Connelley Trade School; H. A. Ziel, Extra-Curricular Activities, Connelley Trade School.

Ushers and Guards: Lewis D. Cooner (Chairman), Teacher, Schenley High School; Martin P. Chworowsky, Principal, Falk Elementary School, University of Pittsburgh; Bradley S. Joice, Superintendent, Western Penna. School for Blind; Charles L. Isenberg, Teacher, Schenley High School; F. DeWitt Zuerner, Supt., North Braddock Schools; Theodore Woodward, Western Penna. School for Blind.

Breakfasts, Luncheons and Dinners: S. E. Weber (Chairman), Associate Superintendent in Charge of Personnel, Pittsburgh Public Schools; Roland G. Deevers (Vice-Chairman), Principal, Taylor-Allderdice High School; Irene E. McDermott, Teacher, Taylor-Allderdice High School; E. Brennetta Andrews, Teacher, Taylor-Allderdice High School.

Hospitality: Ella Ruth Boyce (Chairman), Director of Kindergartens, Pittsburgh Public Schools; Irene E. McDermott (Co-Chairman), Director of Household Economics, Pittsburgh Public Schools; Charles N. Boyd, University of Pittsburgh; Antoinette Canfield, Pittsburgh Music Teachers; Teresa V. Dempsey, Duquesne University; Marie Dermitt, Allegheny County Civic Club; Mrs. H. Alan Floyd, Tuesday Musical Club; Miss Alice Goodell, Pennsylvania College for Women; Mrs. A. S. F. Keister, Woman's City Club; Mrs. B. H. Kensey, Organist Guild; Dr. Caspar P. Koch, Musicians' Club; Mrs. Elsie Breese Mitchell, Congress of Clubs; Mrs. D. V. Murdoch, Tuesday Musical Club; Mrs. C. Frederick Newman, College Club of Pittsburgh; Mr. J. Vick O'Brien, Carnegie Institute of Technology; Mrs. Edward Pitcairn, Twentieth Century Club; Mrs. L. W. Provost, Allegheny County Parent-Teacher Association; Mrs. C. M. Remler, City Council of Parent-Teacher Association; Mrs. Alexander Silverman, Federation of Jewish Social Agencies; Mrs. Arthur B. Siviter, Pittsburgh Literary and Musical Club.

Eastern Conference Chorus: John W. Neff (Manager), Head of Music Department, State Teachers College, Indiana, Pa.; Lee M. Lockhart (Local Arrangements), Special Supervisor of Instrumental Music, Pittsburgh; Associate: Frank C. Biddle, Wilkinsburg. Conductor: William Breach, Director of Music, Buffalo, N. Y.

MEMBERSHIP AND CONCERT TICKET SALES

General Chairman:
Frank M. Leavitt, Associate Supt. of Schools, Pittsburgh

Senior High Schools: Oscar W. Demmler (Chairman), Anne George, Edmund Goehring, George Held.

Junior High Schools: Kathryn Popp (Chairman), Marie Saul, Bertha Evans, Doris Lindbom, Jane Howard, Emma O'Donnell.

CONTINUED ON PAGE TWENTY-EIGHT, BOTTOM OF COLUMN



ANNA L. MCINERNEY
Secretary
E. M. S. C.



HOWARD HANSON
Speaker



WILLIAM BREACH
Conductor, Eastern Conference
High School Chorus



JOHN W. NEFF
Organizing Chairman
Eastern Conference H. S. Chorus
Music Educators Journal

CHAPPELL'S FAMOUS CORNET SOLOS OR BRASS QUARTETTES

With Piano Accompaniment
Arranged by Edgar Russell Carver

Two new Folios containing Internationally known favorites that should be of special interest to band or orchestra leaders or school supervisors who are looking for program material.

VOLUME 1		Contents	VOLUME 2	
Because	Un Peu D'Amour	On Miami Shore	Homing	
Bells of St. Mary's	Vespers on the Nile	Chalita	White Dove	
In the Garden of To-morrow	World Is Waiting for the Sunrise	My Beautiful Lady	Glory of the Morn	
O Dry Those Tears	Where My Caravan Has Rested	Brown Bird Singing	Say Not Love Is a Dream	
Roses of Picardy		Little Grey Home in the West	Bird Songs at Eventide	
Song of Songs				

Cornet and Piano.....Each Volume \$1.00
2nd, 3rd and 4th Cornet Parts, each..... .50
Eb Alto, Horn in F, 3rd Trombone (Bass Clef)
4th Trombone, Euphonium or Baritone (Bass Clef) Parts, each..... .50

CHAPPELL'S FAMOUS TROMBONE SOLOS

For sheer beauty of melody, as well as cleverness of arrangement, the material contained in these Folios is unsurpassed.

VOLUMES 1 and 2
Trombone and Piano.....Each Volume \$1.00
2nd Trombone (Bass Clef)..... .50
3rd Trombone (Bass Clef).....\$.50
4th Trombone-Euphonium..... .50
or Baritone (Bass Clef)

Contents of these two Folios same as Cornet Solos.

CHAPPELL'S FAMOUS MELODIES

These arrangements have been treated so they may be effectively played as Piano Solos, Violin Solos, Duets, Trios, Quartettes and Ensembles.

Piano\$1.00 Violin A, B, C, D, Viola, Cello, Bass, Parts, each \$.50

CHAPPELL'S FAMOUS MELODIES

For Saxophone or Clarinet Solos, Duets, Trios and Quartettes

Piano\$1.00
Solo, 2nd, 3rd, 4th, Eb Alto, Saxophone
Parts, each..... .60
Solo, 2nd, 3rd, 4th, Bb Tenor Saxophone or
Clarinet Parts, each.....\$.60
Contents same as Cornet Solos Volume 1

CHAPPELL CONCERT FOLIO

For Band or Orchestra

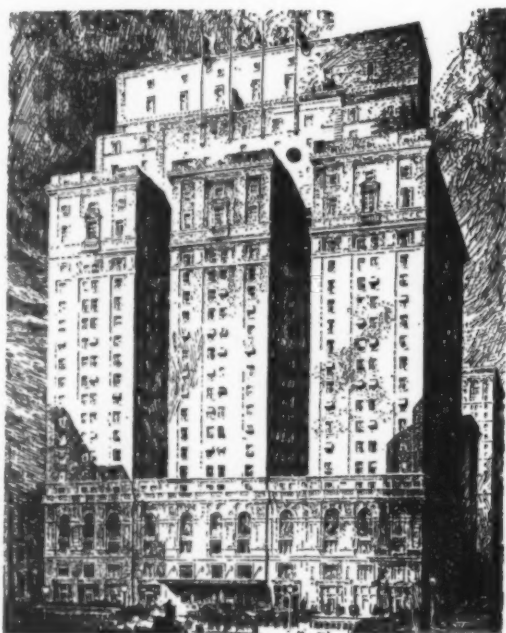
Arranged by Edgar Russell Carver

VOLUME 1		VOLUME 2	
Of the seventeen numbers contained in this new Folio there are six stirring Marches, two brilliant Symphonic Overtures, attractive Novellettes, etc., all arranged with consummate skill and so devised that they may be played singly or by combining Band and Orchestra.		Contains fourteen numbers, consisting of two Symphonic Overtures, three Concert Paraphrases, a Viennese Waltz Medley, Oriental Reverie, Dramatic Tone Poem and other equally impressive compositions by various composers. It is unquestionably one of the greatest Band or Orchestra Folios published.	
Piano Conductor.....	\$1.00	Piano Conductor.....	\$1.00
String Parts and Horns in F, each.....	.50	Each Part.....	.50
Wind and Percussion Parts, each.....	.30		

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1600 Rooms

1600 Baths

HEADQUARTERS EASTERN MUSIC SUPERVISORS CONFERENCE

March 13-14-15, 1935

To facilitate early reservations the following
rate schedule is shown:

Single—\$3.00, \$3.50, \$4.00 and \$4.50

Double—\$5.00, \$6.00 and \$6.50

Twin Beds—\$6.00, \$7.00 and \$8.00

Eastern Transportation Committee

▲ FRANK E. OWEN, Chairman of the Transportation Committee for the Eastern Conference, announces the appointment of the following State and Regional Transportation Chairmen:

New York State—Frederick Fay Swift, 149 Otsego Street, Iliou, N. Y.

Pennsylvania—William Froehlich, 2730 N. Fifth Street, Harrisburg, Pa.

New Jersey—Miss Dorothy Ossre, 38 Harrison Street, Morristown, N. J.
Delaware and District of Columbia—Miss Helen E. Martin, 1517 W. 14th Street, Wilmington, Del.

New England—Miss Ruth Wolcott, 1341 New Britain Avenue, West Hartford, Conn.

If you are interested in joining an "On-to-Pittsburgh" party, or wish to secure cooperation in your efforts to arouse interest and enthusiasm among members and prospective members in your locality, communicate with the chairman who represents your state or section. All members of the Eastern Conference whose dues are paid for 1935 will receive special convention rate identification certificates providing for fare and one-third round-trip rate.

The address of Chairman Owen, who is Director of Music in the Batavia Public Schools, is: High School, Ross Street, Batavia, N. Y.

Eastern Conference Banquet

▲ "EVERYTHING points to a grand and glorious time for all. Pittsburgh and the surrounding territory will be well represented, but we shall be sure there is ample accommodation for Conference members coming in from outside the Pittsburgh territory." Thus writes W. D. McCoy, Chairman of the Committee on Banquet Arrangements. Mr. McCoy suggests that those desiring table reservations for groups should write at once to Miss Laura M. Braun, Westinghouse High School, Pittsburgh. Tickets may be purchased at the registration desk upon arriving at Pittsburgh.

A delightful evening's entertainment is being planned. Says Mr. McCoy: "At the close of the banquet the guests will be asked to withdraw from the room for a few minutes while the banquet hall is cleared for dancing. The guests will then re-enter the hall in a grand march to the music of one of the best professional orchestras of Pittsburgh. Dancing will start immediately. A number of novelty dances, including a Paul Jones, a Tag Dance and a Broom Dance will be on the program. The dancing will continue until one o'clock.

"In an adjoining room cards will be provided for those who may not care to dance. Contract and auction bridge as well as five hundred will be in play. Special souvenir tallies and score pads have been prepared for the card players and there will be attractive souvenir banquet programs for all."

COMMITTEES ON MANAGEMENT AND ARRANGEMENTS (Continued from page 23)

Elementary Schools: Sara Marie Herbert (Chairman), Frank Armstrong, Emma M. Hoerr, Ebba M. Lindbom, Louise Loomis, Eleanor Price, Hermine Schumacher.

Parish Schools: Rev. Paul E. Campbell (Chairman), Rev. E. Lawrence O'Connell, Mother M. Rosalia.

Allegheny County Schools: Charles E. Dickey (Chairman), Principals of Allegheny County Schools.

Independent School Districts in Allegheny Co.: J. B. Richey (Chairman), William C. Graham, Ralph Radcliffe, Charles R. Stone.

Schools Outside of Allegheny Co.: H. R. Vanderslice (Chairman), Floyd Atwell, Frances Garver, Kent Kelley, F. W. Lyons, Franklin Chermock, Russell Sipe, Richard VonEnde.

Colleges and Private Schools: J. Vick O'Brien (Chairman), Charles N. Boyd, Huldah J. Kenley, Susan T. Canfield, Teresa V. Dempsey, Alice Goodell.

Professional Musicians: H. George Becker (Chairman), Clair Meeder, M. S. Rocereto, Max Shapiro, Walter Arbogast, Homer Ochsenhirt, D. N. Slessinger, Victor Saudek, Domenico Caputo, Pierre DeBacker, W. O. Schultz.

Music Clubs: Mrs. David V. Murdoch (Chairman), Mrs. C. B. Duff, Mrs. Will Earhart, Mrs. H. Alan Floyd, Mrs. Ben G. Graham, Mrs. William Blair Jones, Mrs. A. B. Siviter.

Women's Clubs other than Music: Mrs. Oliver J. Haller (Chairman), Mrs. Elsie Breese Mitchell, Mrs. H. D. Stark.

Service Clubs: Burton Mustin (Chairman), Ed Ludwig, Kiwanis Club, William Bradford, Rotary Club.

Pittsburgh Parent-Teacher Association: Mrs. P. B. Digby (Chairman), Mrs. C. F. Remler, Mrs. George D. Morse, Mrs. H. C. Beschel, Mrs. F. J. Lanahan.

Allegheny County Parent-Teacher Association: Mrs. W. E. Brosius (Chairman), Mrs. L. G. Stone, Mrs. C. R. Hinkley, Mrs. L. W. Provost.

Music Trades: Rudolph Volkwein (Chairman), Eddie Hoffman, William Pettey, W. R. Vogel.

| New Music for the New Year |

You'll Find It in Our Latest School Music and Methods Guide

Are You Thinking About Contests?

Then this issue of the Carl Fischer Guide should be of especial value, because no less than eleven pages of it are filled with the contest numbers that have been used in the 1934 State, District, County, Festival and Special contests all over the country.

Here you will find contest selections for voice, chorus, piano, harp, violin, viola, cello and string bass; for flute, clarinet, oboe, piccolo, bassoon, saxophone, English horn, trumpet, trombone, baritone, sousaphone, drums, xylophone and other solo instruments. The ensemble section will give you suggestions for string trios, quartets, string orchestra; for mixed woodwind and brass and many other combinations.

We were interested to discover, particularly in the wind instrument section, that the young soloists often played a number on a different instrument from the one for which it was written. Our requests to supervisors for an explanation revealed a high degree of musicianship on the part of the players. One director wrote that "The soloist reads easily in both bass and treble clefs"—which explained his having played a cornet solo on the tuba!

Annotated Choruses

Although space did not permit our listing all of our new choruses, we have tried to make those we had room for as useful as possible by furnishing a brief annotation below each one. Thus, if you are thinking of choruses in terms of contests, or in terms of programs, you will have a pretty good idea of the value of each chorus for your purpose.

Of especial interest are new numbers by Vaughan Williams and new settings of some magnificent things by Moussorgsky. We could only list one or two of each, but there are more.

The column of *Music for Junior Choirs* contains new and some not-new things, all of which are very usable. A unison number like *Mothering Sunday* (.16) is good not only for Mother's Day, but for any day in the year.

Is Group Instruction Your Weakness?

You may have a weakness for group instruction, but the items described on the *Group Instruction* page will make it your strength as well. Besides methods for class instruction in piano, violin and trumpet, we have been at pains to include suitable albums of playing material for use in conjunction with them.

In order that you need have no doubt about the difficulty of any book, we have graded them. *Four and Twenty Folk Tunes* will be found under "Very Easy," while the *Educational Orchestra Album* appears under "More Difficult."

An extremely valuable addition to our group instruction list is the *Folk Song Sight Singing Series*, which is sure to answer a long-felt need on the part of singing teachers. The books cost only 25 cents.

When Looking for Ensembles

Don't fail to look into the three pages of ensemble material in the new catalog. A page is devoted to one of the great achievements of the late Leopold Auer—his graded series of ensemble folios.

Each of the books contains ten compositions for 4 Violins. In *The First Ensemble Folio* 3 violins are in Pos. I, the 4th on open strings, with Viola, Cello, Bass and Piano parts ad lib. In *Old Time Songs and Dances* all string parts are in Position I, and the same is true of the *Romantic Concert Folio*. Both have ad libitum accompaniment parts. Another number in the series is *Fiddlers Two*—96 duets for two violins in Position I, price one dollar.

An ensemble number with a history is *Chester*, a popular song of revolutionary days by Bill Billings. It appeared first in a collection the plates of which were engraved by Paul Revere, a music engraver by profession! Quinto Maganini has scored it for string and wind instruments.

Attractive Easy Solos

These are mostly well-known airs in very simple, but effective—and inexpensive—arrangements. There are, for example, *Old Folks at Home* and *Silver Threads Among the Gold* for Cornet and Piano. *The Old Refrain* has been arranged as a solo with piano accompaniment, for Flute, Bb Clarinet, Cornet (or Trumpet), Eb and Bb Saxophone, Trombone and French Horn.

Young string players will like *Dark Eyes*, *Londonderry Air*, *Song of India*, and *Two Guitars* for Violin solo in Position I with piano accompaniment. Stephen Deák, of Peabody Institute, has written a *Juvenile Suite* of four

charming cello solos especially for beginners.

Setting the Pace

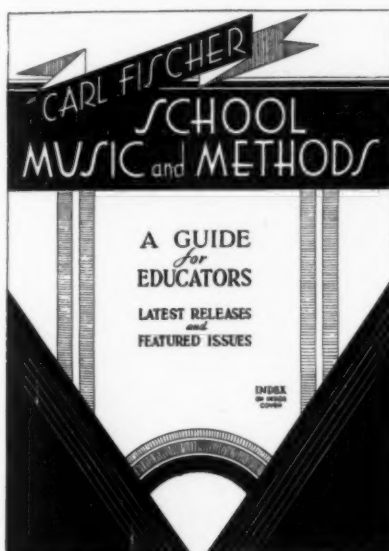
Here is a beginner's book of repertory that is sure to be as popular with young orchestras as *Bridging the Gap* is with young bands. It is the work of the same men, and the same plan has been used in presenting the material. That is, the book is divided into sections, each graded within itself so the players can skip about through the book and get a sense of "going somewhere." The parts are only 40 cents and the Conductor's score \$1.00.

Another feature of the band and orchestra section is the Edwin Franko Goldman page. There you will find listed all his marches and other works with the price of each for orchestra, band and piano solo.

For Those Who Like to Read

We suggest that they turn to the *Books* page of the guide. Conductors will find what is conceded to be the finest work in their field, the *Handbook of Conducting*, by Herman Scherchen, internationally renowned conductor.

Teachers of Music Appreciation, if they do not already know the *Book of the Great Musicians* by Percy Scholes and Will Earhart, will find it worth looking into. The three books are very modestly priced.



CARL FISCHER, INC. Cooper Square New York • Chicago: Kimball Hall
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DO YOU NEED HELP WITH YOUR BAND OR ORCHESTRA?

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Write us in detail about any problem. Our long years of experience in organizing and equipping bands will be placed at your disposal.

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TRUE TONE Musical Journal

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Eastern Conference

CONTINUED

PRESIDENT'S LETTER

THE FIRST THING the president did in 1935 was to pack a little bag and start for Pittsburgh—to work on the program. And here it is, practically complete.

The last thing the president did in 1934 was to travel down the Susquehanna trail to Harrisburg, at the request of your Philadelphia director, George L. Lindsay. Mr. Lindsay, as chairman of the Music section of the P. S. E. A., "threw" a rousing meeting—the "biggest ever"—all in the interests of the Conference! I tingled with enthusiasm and Confidential delight from the minute of arrival. And why not? Instead of waving flags of Fourth of July significance as on the previous visit, here were "Malcolm" Harclerode, "Claudius" Rosenberry, George "L" Lindsay (ask him why the quotation marks) and others gathered around an enormous Christmas tree in the lobby of the Penn Harris Hotel (where we might have held the Conference but didn't), singing Christmas carols to greet the president.

The next day a vigorous and alive meeting overran the auditorium in the Y.W.C.A. That lovely Pottsville choir, with Earl Haviland conducting, sang a beautiful group of songs, beautifully. (You will hear them in Pittsburgh.) A

group of children from Hershey (delicious name), led by an enthusiastic young teacher named Bigham, sang.

We were very favorably impressed with the remarks of a serious-thinking young music educator, Hummel Fishburn, from State College, brought up by "Dick" Grant. He was pleading leniency with the ideas of the rising generation or a tactful leading of the people away from "jazz" rather than a violent opposition.

Then the luncheon at the Y.M.C.A.! The lovely singing of this large group of music "pioneers" (I stole that from President Roosevelt's Harrodsburg speech) led by "Ned" Hansknecht of Westchester! What other group of people can sing like music "educators"?

The theme of the P. S. E. A. was "What's Right with the Schools?" We answered it at that heart-to-heart luncheon, in the words of Pippa's joyous spring song—

"God's in His Heaven,
All's right with the world" (schools).

And drove back to Ithaca a happier, wiser woman. (That man Lindsay knows how to run a program.)

All of which may seem *in-apropos* (new word; as "educators" we should

If You Plan to Visit Pittsburgh Schools, Tues., March 12

FILL IN AND MAIL THIS FORM

▲ THE HOSPITABLE PEOPLE of Pittsburgh wish to provide every aid to delegates to the Conference who wish to visit schools on Tuesday, March 12. They wish to aid you; but they need you to help them to aid you; therefore, B. F. Boland, Chairman of the Local Transportation Committee, requests that you read the form below, fill it in carefully if you expect to visit schools in Pittsburgh on Tuesday, detach it and mail it to Will Earhart, Board of Education, Bellefield Ave., Pittsburgh, Pa.

Will Earhart, Board of Education
Bellefield Ave., Pittsburgh, Pa.

I wish to visit schools and observe branches of music instruction in Pittsburgh on Tuesday, March 12, as indicated below:

TIME OF DAY	TYPE OF SCHOOL	BRANCH
<input type="checkbox"/> Morning	.....	.....
<input type="checkbox"/> Afternoon	.....	.....
Please Check	Elementary, Junior High, Senior High, Carnegie Institute of Technology, Duquesne University.	General Music, Vocal, Chorus, Orchestra, Percussion Band, Creative Music, etc. (Please see program, Wednesday, Thursday mornings, Friday afternoon, for branches taught.)

Signed

Mail Address

coin one now and then) but it's all told with the hope of arousing the interest of even one more person in the joy and new knowledge which comes from attending Conferences. We cannot live without joy. We are the disseminators of joy. We cannot live without knowledge and more knowledge. "We are educators," says Dr. Earhart, "not just music teachers." We must not narrow down to teaching one instrument, one line only of the big, broad subject of music, which enfolds all subjects in its ample outlook.

Break loose in March.

"Throw a monkey wrench into your regime."

Don't allow yourself to be a pessimist or a fossil.

Keep your inward fires burning!

A music-man stepped up to me at Harrisburg and said, "I hitch-hiked to get here. I'll be in Pittsburgh if I have to hitch-hike!" Thinking of this afterwards, as I rolled luxuriously along homeward in a little 1930 Ford coupe, counting lighted Christmas trees, I wondered if my inward fires burned deeply enough to hitch-hike to Pittsburgh! Do yours?

History and the Conference

The historical interests of Pittsburgh are boundless, infinite. And to think if it hadn't been for the Conference, we might never have gone to Pittsburgh! We might never have known that when George Washington was twenty-one years old, he delivered Governor Dinwiddie's writ of eviction to the French commander in the Ohio country. He journeyed from Williamsburg in 1753 to the forks of the Ohio and then northward to Fort Venango and Fort LeBeouf. Returning to Virginia by way of the Pittsburgh region, he records in his diary the following item:

"... I went-up about three Miles to the Mouth of Youghaughane¹ to visit Queen Aliquippa,² who had expressed great concern that we passed her in going to the Fort.³ I made her a present of a Match coat⁴ and a Bottle of Rum; which latter was thought Much the best Present of the Two."

Which interesting bit of knowledge was unearthed by that young live-wire Stanton Belfour, who is an active member of that astounding Convention Committee that Pittsburgh has marched to the fore to confirm the Conference, as it were. In that committee meeting with Dr. Graham, Superintendent of Schools, Dr. Earhart, Director of Music, Dr. Leavitt, Associate Superintendent of Schools, Dr. Stafford, Associate Superintendent of Schools, and others equally distinguished, your poor president felt like a squirrel in a cage being whirled around by Dr. This and Dr. That. Dazzled and confused, when asked by the whirlwind chairman of the Publicity Committee, the name of our Conference Publicity Chairman, I could think of nothing but "Roscoe."

"What's his address?" snapped out he. "Mamaroneck," murmured she.

"How do you spell it?" he pursued.

"Address him Larchmont," parried she. (He to she and she to he.)

¹The mouth of the Youghiogheny River is the present site of the City of McKeesport.

²An Indian princess who held forth in western Pennsylvania in the late eighteenth century and to whom it was the custom to pay tribute with some kind of gift.

³Fort Venango, north of Pittsburgh, one of a series of French forts.

⁴A coat of matched furs.

AGAIN WE SAY.....

Unbeatable Champions

BEAT LUDWIG DRUMS



CARLETON L. STEWART
Director of Music
Mason City, Iowa

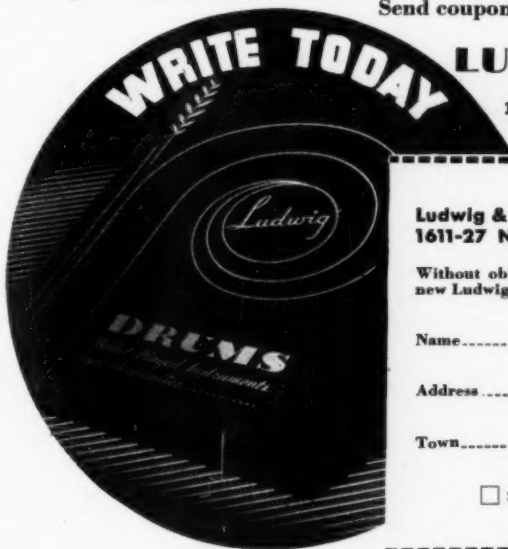
Boys and girls of the percussion section: Bob Holman, George Nicol, Lloyd Wilson, Jim Irvin, Don Armentrout, Vernon Leonard, Ruth Buehler, Cathryn Holland, Pauline Walters, Newton Flarup. And Ludwig Drums.

Amazing judges and spectators alike, with their clear precision, tonal color, and brilliancy, Carleton L. Stewart's Mason City High School Band gave a masterful performance at the 1934 National Band Contest that sent them literally flying into First Division.

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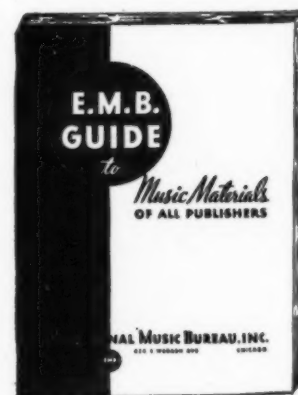
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Delaware State Teachers Chorus, Laura Bryant, Guest Conductor
Newark, Delaware, Nov. 16, 1934—Delaware State Education Association

By that time two precious past presidents "Claudius" and "Dick" came to the rescue of a nearly-passed president in need of moral support.

Speaking of past presidents (and here at last is a running comment on the program which the editors suggested would be a good idea for the theme of this letter; I just remembered it!) all fourteen of your former presidents will be present at the banquet, which will be one of the high lights of the Conference. Even Miss Westwood, formerly of Newark, who is spending the winter in Miami Beach, Fla., is coming North especially for the "Reunion." William D. McCoy, who is educational statistician of the Pittsburgh schools, is also an expert banquet manager, having supervised more events of this kind than any other person in Pittsburgh. As our banquet manager and director of arrangements, he is making plans that will delight you. Incidentally, the plans provide for an attendance of 998 persons in the main banquet hall. Unless you buy your ticket early you may find your chair and plate in the "overflow" room. Chairman "Roscoe" promises to keep the price from being "high." Your past presidents will keep the program "light." And there will be dancing. I hope none of us are yet like "Mrs. Quagmire." We are Holbrook's storied chaperon. "Mrs. Quagmire didn't dance, her arches having fallen in 1861 along with Fort Sumter."

Geography and the Conference

Nothing informs us like travel. Music educators should travel. How can you tell how big is Pennsylvania unless you cross it? We all know (perhaps) that there are two rivers, Allegheny and Monongahela. Where are they and which is which? How many of you ever heard of that other river there (like Adam's other wife) which George Washington mentions—the "Youghioghny"? Well, there you are! You people in Maine, did you know that California, where the genial Wahlberg is president, is as large as your precious New England plus Delaware and New Jersey? No one but Russell Carter knows why Pittsburgh is spelled with an "h"—and Harrisburg not. Ask him. He once lived near Pittsburgh.

Then there is Delaware! That neat little irregular rectangle inverted, usually pink on the map! Small in acreage but with a mighty river! All tangled up with geography and history!

Where is Lewes, Delaware? Neither did I know until one day last fall came

a very cordial letter from President George A. Peck asking for assistance in the State Music Meeting to be held in Newark (pronounced New-ark). Where's that? My atlas has become a well-thumbed volume.

To make a long story short, there in Newark, where the state university of learning is situated, appeared our old friend and director, the indefatigable Gildersleeve, with a well-balanced chorus, upwards of 200 teachers, note perfect, awaiting the baton of their guest conductor. Whence came they? And sing!! My eyes bulged! We had a never-to-be-forgotten inspirational songfest.

Superintendent Stoddard (echoes of Providence!) was speaker of the day, with the fine auditorium packed to the doors. Again a luncheon, Margaret Stockton of Wilmington the efficient chairman. Then a heart-to-heart meeting on Junior High problems, with a splendid demonstration supervised by Helen Martin of Wilmington—the same Miss Martin who startled us at the N.E.A. convention in Washington with the rural children's performance. And a banquet. Imagine twenty Delaware music masters dressed like Dutch boys singing Johnnie Smoker. Thus was an otherwise solemn assemblage stirred to an enthusiastic climax.

To Members of the Eastern Conference

▲ AT THE 1935 biennial business meeting of the Eastern Conference to be held at Pittsburgh, your Committee on Legislation will present amendments to provide for changing the name of the organization to *Eastern Music Educators Conference*. The proposed change is in accordance with the spirit of Article IV of resolutions adopted at the 1933 biennial business meeting held at Providence, R. I. In addition to the foregoing there will be offered for confirmation the necessary technical amendments automatically provided for by Section 4 of Article IX as follows: (1) To substitute the correct name for the official magazine—"Music Educators Journal"—in all sections where the title "Music Supervisors Journal" now occurs, and (2) to provide that the membership year of the Eastern Conference shall correspond with the calendar year (January 1 to December 31).

RUSSELL CARTER
VICTOR L. F. REBMANN
HARRY E. WHITTEMORE, *Chairman*

By the way, Delaware's membership is 100 per cent—and the state association is affiliated with the Conference. A perfect arrangement.

I should like to tell you in detail about the final pre-conference trip to Pittsburgh via Buffalo and the hospitable Breach fireside, but the editors are firm about what they call space limitations. I could mention John Neff, man of action who has made the Eastern Conference Chorus enrollment set a new standard in sectional conference achievements; Richard Grant, promoting the Intercollegiate Glee Club Festival; Lee Lockhart, instrumental supervisor (Dr. Earhart has to keep everlastingly on his trail, else he might build instruments out of the office furniture); "Claudius" Rosenberry—who drove madly 350 miles to be on time for a Thursday meeting that we postponed until the next day while he was skidding over the mountains without chains. And many more people could and should be mentioned, in justice to all who have contributed to the building of our program plans. But here endeth the running comments requested by the editors.

Now to Pittsburgh

Even if there were no Philosopher sitting on the music throne of Pittsburgh (he called himself a spider in his web of music), spreading the gospel of music broadcast with a powerful, far-reaching mind and hand—even without Dr. Earhart, a trip to Pittsburgh will give you your money's worth educationally, historically, geographically. In spite of "smog", Pittsburgh is a great educational center. From the 36th floor (the 40th floor unfinished) of that extraordinary structure called "The Cathedral of Learning" we looked down on a proud city. Rome with her seven hills, "Claudius," couldn't touch Pittsburgh. Dozens of hills!

My last word (is this the last word, dear editors, or is there another one of these pesky issues to come out?) My last word, to you all, before Pittsburgh is—Pittsburgh!

Most enthusiastically,

LAURA BRYANT

P. S. The title of Mr. McAndrew's address (he refuses the title of Dr.) is "Rhapsody, B Major."

P. SS. Laura Ross, Germantown, Pa., won the book offered last month in this column as a prize to the first person to write me that he or she had read the November-December JOURNAL from cover to cover.



FOWLER SMITH
President, North Central Conf.

North Central Music Educators Conference

Fifth Biennial Meeting and Festival

INDIANAPOLIS, INDIANA, MARCH 17-22, 1935

PURPOSEFUL — Coöperative — Comprehensive — Forward-Looking — Thoughtful — Practical — Democratic — Social — Personal — Unifying — Inspirational. These are words which characterize the Conference.

It is *purposeful* in that it seeks to bring together the best that we have to offer in the field; to analyse it, evaluate it, and select the best practices. It is *coöperative* in that the program is built almost entirely upon voluntary contribution, personal sacrifice, and service for the good of the cause. It is amazing to see how many seek only to serve with no thought of personal recognition or aggrandizement. The Conference is *comprehensive* because it seeks to bring together all of the forces of music education into a coöperative and coördinated unit, seeking to enrich human lives through the agency of music. It is comprehensive because it takes into account the whole of education and life and seeks to determine the place of music in the entire scheme of things. It seeks ways and means of making music a larger contributing factor to satisfactory living.

The Conference is *forward-looking* because it considers social and economic trends in attempting to build a program to meet the needs of the times. It is *thoughtful* in its attempt to establish a philosophy of music education and a statement of position that will lead to desirable changes and adjustments. It is *practical*

in the many demonstrations of achievement and procedure in the class room and in all special activities from kindergarten to adult levels.

It is *democratic*. Every member has a voice in the affairs of the Conference. Through the open discussions everyone has an opportunity to contribute, to have a place on the program and be a part of the organization. The *social* phases are delightful. The lobby sings, the reunions, the special group luncheons and informal dinners, the Conference dinner, and the casual lobby meetings contribute in large measure to the joy of the occasion. *Personal friendships* made, that last through the years, can only be evaluated by the regard in which we hold that relationship.

The *inspiration* of the Conference is found not only in hearing the fine examples of achievement in music and in new ideas, but in the inescapable zeal and enthusiasm that sweeps this body of idealists forward to larger and finer service.

By arriving at a common understanding of aims and objectives and ideals, we are able to present a *united front* that makes a tremendous force in support of a broad educational program.

It is our *duty* to support the Conference by our membership. It is our *privilege* to attend the meetings.

FOWLER SMITH, *President*

THE PROGRAM

Sunday, March 17—Afternoon

2:30 INTERCOLLEGIATE GLEE CLUB FESTIVAL. Chairman, Mrs. Frank B. Hunter, State President of Indiana Federation of Music Clubs (Murat Theatre).

Guest Conductor, Marshall Bartholomew, Executive Director of the Intercollegiate Musical Council and Director of Yale Glee Club.

Little Oratorio Choir, Evansville College—Dr. Earl E. Harper, Director.

Concert Choir of Purdue University—Albert P. Stewart, Director.

Earlham College Choir—Dail Cox, Director.

Indiana University Men's Glee Club—D. D. Nye, Director.

Butler College Choir—Donald Gilley, Director.

Arthur Jordan Conservatory Choir—Max T. Krone, Director.

De Pauw University Choir—Robert G. McCutchan, Director.

Massed Glee Clubs. Conductor to be announced.

"Psalm L".....F. Melius Christiansen
(a) Andante—"Offer Unto God the Sacrifice of Thanksgiving"
(b) Allegro—"Whoso Offereth Praise"

Sunday, March 17—Evening

8:00 SUNDAY EVENING CONCERT. Massed Indianapolis Choirs, Arsenal Technical High School Auditorium.

10:00 SONG ASSEMBLY. (LOBBY, CLAYPOOL HOTEL.) Harper C. Maybee, Western State Teachers College, Chairman of Song Leaders. Leaders, Haydn Morgan, Grand Rapids, Michigan, and Claude E. Palmer, Muncie, Indiana.

Monday, March 18—Morning

8:00 REGISTRATION (Mezzanine Floor).

EXHIBITS OPEN. Chairman: Joseph Fischer representing Music Education Exhibitors Association. (Mezzanine floor, Claypool Hotel.)

MUSIC EDUCATION ACHIEVEMENTS EXHIBIT. (Lobby). Chairman: Sarah O'Malley, Supervisor of Music, Elementary Schools, Chicago, Illinois.

9:45 FIRST GENERAL SESSION. Presiding: First Vice President Haydn M. Morgan, Director of Music, Grand Rapids, Michigan.

Music: Hobart High School Band, W. D. Revelli, Director of Music Hobart Public Schools, Conductor.

Address of Welcome: Henry Lester Smith, President of the National Education Association and Dean of the School of Education, University of Indiana.

Response: Fowler Smith, Director of Music Education, Detroit Michigan, and President of the North Central Music Educators Conference.

Address: "The Fine Arts in Education and Life." Dr. Paul C. Stetson, Superintendent of Schools, Indianapolis.

Music: Morton High School Choir, Richmond, Indiana. Leon F. Beery, Director.

Election of Nominating Committee.

12:00 SPECIAL LUNCHEONS.

Monday, March 18—Afternoon

1:00 BAND CLINIC. Conducted by William D. Revelli, Hobart, Indiana. Mr. Revelli will hold daily rehearsals with a band to demonstrate his method of securing tone quality, intonation balance, etc. (Assembly Room, 8th floor, Claypool.)

Monday Afternoon—Continued

2:00 SECOND GENERAL SESSION. President Fowler Smith presiding.

Music: Decatur Mother Singers. Mayme E. Irons, Director.
Symposium: "Coöperating and Coördinating Agencies in Music Education."

Introduction to discussion: Karl W. Gehrken, Oberlin College, Oberlin, Ohio, Immediate past president of Music Teachers National Association.

Discussion Speakers:

Mayme E. Irons, Supervisor of Music, Decatur, Illinois; Music Chairman of the National Parent Teachers Association.

Mrs. William Arms Fisher, President of the American Choral and Festival Alliance.

Mrs. Frank B. Hunter, State President, Indiana Federation of Music Clubs.

Dr. Earl V. Moore, Director of the School of Music, University of Michigan, and President of the National Association of Schools of Music.

Joseph A. Fischer, Music Education Exhibitors Association; Chairman of Exhibits, North Central Conference.

Josiah K. Lilly, Curator of Fosteriana. An invitation to Foster Hall.

4:00 VISITS TO FOSTER HALL.

(Mr. Josiah K. Lilly has gathered a most interesting collection of first editions and personal belongings of Stephen Foster and housed them in Foster Hall adapted for the purpose on his estate just outside the city. Mr. Lilly has extended an invitation to conference members to visit Foster Hall in groups not to exceed 100. He will talk on Foster and provide a music program. Arrangements for transportation may be made in advance each day at registration desk.)

6:00 SPECIAL DINNER GROUPS.

Monday, March 18—Evening

8:00 CONCERT. (Arsenal Technical High School Auditorium). Indianapolis Public Schools, under the direction of Ralph Wright, Director of Music, Indianapolis Public Schools.

10:30 SONG ASSEMBLY (Lobby, Claypool Hotel). Leader: Miss Alice Inskeep, Cedar Rapids, Iowa.

Tuesday, March 19—Morning

7:00 SPECIAL BREAKFASTS.

8:00 CHORAL CLINIC (Assembly Room, Riley Hotel). Conducted by Mrs. Carol Pitts, Central High School, Omaha, Nebraska. Mrs. Pitts will conduct this Choral Demonstration daily as an institute class to demonstrate and discuss procedure in the development of choral groups. The chorus members will be selected from several Indianapolis High Schools.

9:00 DISCUSSION GROUPS. Organizing Chairman: Clara Ellen Starr, Detroit, Michigan.

I. *General Topic:* "To What Extent is our Present System of Public School Music Meeting the Needs of the Present Generation of School Children?" General Chairman: Archie N. Jones, University of Minneapolis.

(1) Sub-Topic: "Is our public school music program contributing adequately to the general educational objectives?" Chairman: Miss Mathilda Heck, Supervisor of Music, St. Paul, Minnesota.

(2) Sub-Topic: "How may the public school music program be adapted more successfully to individual differences?" Chairman: Donald Dobelstein, Department of Education Psychology, University of Minnesota.

(3) Sub-Topic: "Music is the most effective correlating and coordinating subject in the curriculum;" "Is our public school music program substantiating this statement?" Carleton Stewart, Director Mason City High School Band, Mason City, Iowa.

(4) Sub-Topic: "How may we solve the problem of rural school music?" Chairman: Maurice F. Carr, Supervisor of Music, Glenwood, Minnesota.

(5) Sub-Topic: "Are we developing a generation of creative listeners?" Chairman: Michael Listiak, Supervisor of Music, South Haven, Michigan.

9:00 Discussion Groups (continued).

II. *General Topic:* "The Future of Public School Music Education." General Chairman: Karl W. Gehrken, Oberlin College, Oberlin, Ohio.

(1) Sub-Topic: "To what extent are music educators agreed as to the goals of public school music?" Chairman: Sadie Rafferty, Evanston, Illinois. (Italian Room, 14th floor, Lincoln Hotel.)

(2) Sub-Topic: "What demand will the future make upon the music educator in the way of personal equipment?" Chairman: Joseph A. Leeder, Ohio State University. (Parlor F, 14th floor, Lincoln Hotel.)

(3) Sub-Topic: "A continuing, consecutive program of music from the kindergarten through college. How completely is our public school music program substantiating this claim?" Chairman: Miss Edith Wines, Chicago. (Parlor E, 14th floor, Lincoln Hotel.)

TO THE MEMBERS of the North Central Music Educators Conference: The teaching staff of the public schools, the conservatories, and all of those interested in the fine arts join in inviting you to Indianapolis. We shall welcome the Conference because it cannot help but make Indianapolis "music conscious." A week with the finest musical people of the United States will greatly stimulate interest in music in this city.

Music is one of the subjects which becomes more essential as troubles multiply. It is barely possible that people could exist without music and the other fine arts in times of greatest prosperity, because there might be some equivalent for them, but when difficulties arise, sorrows increase, and trouble sits on the front doorstep of every home, music and its allied subjects are absolute essentials.

In times of great national stress the fine arts should be expanded, not contracted.

Music must always remain a vital part of the school curriculum because it is a universal experience which must be made a part of the child's life; because it has a universal appeal; because it is definitely a part of our home-making course; and because it helps children pick their musical friends as carefully as their parents help them pick their personal friends.

You will give us a new appreciation of the important place of music in our lives. But we are not wholly selfish. We will, in turn, give to you the fullest measure of coöperation in your plans; the most enthusiastic support of your meetings; and the hardest work on your committees.

We shall endeavor to make your stay here comfortable, satisfying, and helpful so that our welcome will conform to the highest standards of HOOSIER HOSPITALITY.

PAUL C. STETSON



PAUL C. STETSON
Superintendent of Schools, Indianapolis
General Chairman N. C. M. E. C.
Convention Committee

Tuesday Morning—Continued

9:00 Discussion Group II (continued).

(4) Sub-Topic: "What are the characteristics of a public school music program which adequately considers the relative importance of avocational and vocational music?" Chairman: Harper C. Maybee, Director of Music, Western State Normal College, Michigan. (Parlor D, 14th floor, Lincoln Hotel.)

(5) Sub-Topic: "Progressive education and the public school music program." Chairman: Marian S. Williams, Conservatory of Music, Oberlin. (Lincoln Dining Room, 14th floor, Lincoln Hotel.)

9:00 Discussion Groups (continued).

III. *General Topic:* "Public School Music and the Public Relations Program." General Chairman: John W. Beattie, Northwestern University.

(1) Sub-Topic: "The music educator a public servant." Chairman: Russell V. Morgan, Cleveland. (Parlor A, Severin Hotel.)

(2) Sub-Topic: "Educating your community to depend upon the public school music department." Chairman: Wendell Sanderson, Findlay, Ohio. (Parlor B, Hotel Severin.)

(3) Sub-Topic: "The function of the small vocal and instrumental ensemble in a public relations program." Chairman: Karl Eschman, Denison University. (Roof Garden, Hotel Severin.)

(4) Sub-Topic: "The school festival and its contribution to the interpretation of the school program to the public." Chairman: Lorrain E. Watters, Des Moines. (Rainbow Room, Severin.)

(5) Sub-Topic: "Public school music as an integrating agency in the community." Chairman: W. D. Revelli, Hobart High School, Hobart, Indiana. (Parlor A, Mezzanine floor, Lincoln.)

9:00 Discussion Groups (continued).

IV. *General Topic:* "To What Extent is Public School Music Contributing to the Future American School of Music?" General Chairman: Max T. Krone, Arthur Jordan Conservatory, Indianapolis, Indiana.

(1) Sub-Topic: "Modernism vs. Classicism—From what sources is the American idiom developing?" Chairman to be announced. (Riley Room, Claypool.)

(2) Sub-Topic: "What incentive is public school music offering to creative expression?" Chairman to be announced. (Assembly Room, Claypool.)

(3) Sub-Topic: "How does the public school music program develop discrimination and standards for evaluation?" Chairman: Mrs. Lenora Coffin, Indianapolis. (Palm Room, Claypool.)

NEWSY NOTES of popular Artists!



BIG CHAINS FEATURE SANNELLA—Andy Sannella, popular soloist and conductor of NBC and CBS studios, is now being featured on the big chains in some of the finest saxophone performances ever on the air. Tune in on the Manhattan Merry Go Round, WEAF 9:30 EST, Sunday evening, or on the Dr. Hills Program WABC (CBS outlet) or on the WJZ, Hazel Arth feature. For hot sax choruses and all round proficiency, Sannella's performance is nothing less than remarkable. Previously on such programs as Lucky Strike, General Motors, Frigidaire, Campbell's Soup, etc.—Sannella has earned a tremendous following. About two years ago, "Andy" picked a Conn sax as his ideal instrument. The instrument he has been and is now playing is the Conn 6-M-4 Alto of which he wrote us on October 5, 1934, "It's the best for all purposes—especially radio and recording."

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ON TOUR WITH MUSSOLINI'S BAND—Even Il Duce, Italy's dynamic dictator, recognizes the need of good band music to inspire his followers. The famous Mussolini Band is a familiar sight at administration affairs in Italy. Also broadcasts government radio concerts. Now touring the United States. DI Renzo Felice is the accomplished euphonium soloist with the band. He owns and plays a Conn euphonium and wrote us on Nov. 7, 1934, in warm praise of the instrument. Felice is the center figure in the photograph above. At his right is Simone Mantia, premier American euphonium soloist. At his left is David Boyd, New York, trombone and euphonium artist.



WITH DENNY AT THE BILTMORE—Jack Denny and his popular orchestra are now appearing at the Biltmore Hotel, New York City—following Paul Whiteman into this choice spot. Also a great radio favorite, playing many fine engagements including a big NBC hook-up at 9:30 every Wednesday night. Carroll B. Bates, accomplished trombonist, shown above, is one of the reasons for the excellence of Denny programs. A very fine musician, previously with Ziegfeld Follies and for years first chair man at the Capitol theatre, New York. Mr. Bates plays a 44H Gold Conqueror and writes on Nov. 10, 1934, "Conns are, without doubt, the finest trombones made."



SAX APPEAL FOR CANTOR—This snapshot of a bill board in Manhattan features Eddie Cantor in his newest show, Kid Millions. Eddie's pose with the Conn C Melody saxophone suggests that, as a musician, he is a great comedian. Anyhow, his publicity man knows how to capitalize on the public interest in this popular instrument.



BURTNETT'S BOYS AT THE DRAKE—Here is the trombone section of Earl Burnett's orchestra, so long a feature of the Gold Coast room at the Drake Hotel, Chicago... Broadcasting nightly over WGN... Playing for dancing, floor show and recording... An orchestra that is right up with the best in every line. Left to right in the photograph is H. Wayne Smith, first trombone, and Bruce Squires, second trombone—a really brilliant trombone duo. Both men play Conn trombones of the same model—32H. And each wrote us on Nov. 16, 1934, "It's the best trombone I ever played."



CONN
BAND INSTRUMENTS

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Music Educators Journal

Tuesday Morning—Continued

9:00 Discussion Group IV (continued).

- (4) Sub-Topic: "What is the probable future of opera in America?" Chairman to be announced. (Chateau Room, Claypool.)
 (5) Sub-Topic: "Public school music and the problem of leisure in America." Chairman: Harold Winslow, Manual Training High School, Indianapolis. (Club Room, Claypool.)

9:00 Discussion Groups (continued).

V. General Topic: "Public School Music and Adult Education." General Chairman: Edgar B. Gordon, University of Wisconsin.

- (1) Sub-Topic: "Music in industry." Chairman: William W. Norton, Director of Community Music, Flint, Michigan. (Florentine Room, Claypool.)
 (2) Sub-Topic: "The challenge to music educators presented by the musical organizations of the parents and patrons in the school community." Chairman: E. B. Birge, University of Indiana. (Travertine Room, Lincoln.)
 (3) Sub-Topic: "The radio and adult education." Chairman: H. B. McCarthy, Program Director of University of Wisconsin, Radio Station. (Palm Room, Claypool.)
 (4) Sub-Topic: "How can the standard of church music be raised?" Chairman: Professor Cecil Smith, Chicago Theological Seminary. (Parlor B, Claypool.)
 (5) Sub-Topic: "International folk music and its function in developing social unity." Chairman: To be announced. (Florentine Room, Claypool.)

12:00 SPECIAL LUNCHEONS.

Rotary Club. (Riley Room, Claypool.) Music: Detroit All-City Junior Orchestra, William Engel, Conductor. Speaker: Henry S. Drinker, Jr. All visiting Rotarians invited.

State Luncheons. State chairmen in charge.

Tuesday, March 19—Afternoon

1:00 BAND CLINIC. Conducted by W. D. Revelli. (Assembly Room, 8th floor, Claypool.)

2:00 THIRD GENERAL SESSION. (Murat Theatre.) Presiding, Sadie Rafferty, Supervisor of Music Appreciation, Evanston, Illinois, Second Vice President, North Central Conference.

Music: Elementary Festival Chorus. Sponsored and organized by the In-and-About Indianapolis School Music Club.

The In-and-About Indianapolis Club is affiliated with the Conference. Officers:

Ralph Wright, president; May Dorsey, vice-president; Will H. Bryant, secretary-treasurer. Executive committee: May Dorsey, Mrs. Hermine Colson, Inez Nixon, Kenneth R. Umfleet, Don E. Rogers, Lulu Kanagy, Mrs. Hazel Kelson, Martin Schultz.

Theme: *Appreciation of Music Broadly Interpreted.*

Address: "Appreciation and Art Values." Dr. William L. Bryan, President, University of Indiana.

Address: Speaker to be announced.

Address: "Amateurs and Music." Henry S. Drinker, Attorney at law, Philadelphia, Pa.

Music: The Detroit All City Junior Orchestra. Mr. William Engel, Conductor.

4:00 VISIT EXHIBITS.

Visits to Foster Hall and to the home of James Whitcomb Riley. Parties will be arranged at the registration desk. Visit the Educational Achievements Exhibit.

Tuesday Afternoon—Continued

4:00 SOLO SINGING CONTESTS. North Central Preliminaries for finals to be held at National Conference in 1936. Chairman: Harry Seitz, Central High School, Detroit.

4:00 TEA DANSANT. (Riley Room, Claypool.) Hostesses: Indiana Federated Music Clubs. Mrs. Frank B. Hunter, Chairman of the Committee.

Tuesday, March 19—Evening

6:30 INFORMAL DINNERS.

8:15 CONCERT (Murat Theatre).

The Verse Speaking Choir, Sherrard Intermediate School, Detroit. Marian Miller, Director.

Wednesday, March 20—Morning

7:30 SPECIAL BREAKFASTS.

8:00 BAND CLINIC. Conducted by W. D. Revelli. (Assembly Room, Claypool.)

9:00 AUDITIONS FOR VOCAL ENSEMBLES (Murat Theatre).

Boys' Quartet. Committee: Joseph Surdo, Norwood, Ohio, Chairman; Leon F. Beery, Richmond, Ind.; Marian Cotton, Winnetka, Ill.

Girls' Trio. Committee: Lorrain E. Watters, Des Moines, Iowa, Chairman; Harry Seitz, Detroit; Millie Fristad, Minot, N. D.

9:30 SECTION MEETINGS:

Rural Music. Miss Edith M. Keller, Chairman. (Riley Room, Claypool Hotel.)

Parochial Music. Elmer A. Steffan, Chairman.

Solemn Mass—500 High School girls, singing and chanting. (Cathedral.)

Teacher Training. Kenneth R. Umfleet, Chairman, Department of Music Education, School of Music, DePauw University. (Travertine Room, 14th floor, Lincoln Hotel.)

Instrumental Music—High School. Leon J. Ruddick, Supervisor of Orchestras, Cleveland, Ohio. (Assembly Room, 8th floor, Claypool Hotel.)

11:30 VISIT EXHIBITS.

12:00 LUNCHEON MEETINGS.

Kiwanis Club. All visiting Kiwanians invited.

State Chairmen. Haydn Morgan, First Vice-President, presiding.

Wednesday, March 20—Afternoon

1:00 CHORAL CLINIC. Conducted by Mrs. Carol Pitts. (Assembly Room, 8th floor, Claypool Hotel.)

2:00 AUDITIONS FOR INSTRUMENTAL ENSEMBLES (Murat Theatre).

Woodwind Quintet. Committee: Burnett C. Tuthill, Cincinnati, Ohio, Chairman; Otto J. Kraushaar, Waupun, Wis.; George E. Waln, Oberlin, Ohio.

CONTINUED ON PAGE FORTY-ONE



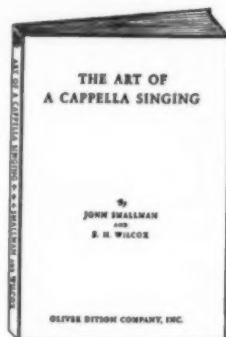
Above: Ralph W. Wright, Director of Music, Indianapolis Public Schools. At right: North Central Executive Committee and Indianapolis Convention Planning and Budget Committee spent many hours around this directors' table in Hotel Claypool during a recent conference called by President Fowler Smith. The program outlined on these pages is the result of such sessions, in which many Conference members aided in planning the various events and activities. Around the board, left to right: Harper C. Maybee, Lenora Coffin, Sadie M. Rafferty, Fowler Smith, Florence Flannagan, William W. Norton, Isabelle Mossman, Ralph W. Wright, Maude Delbridge, Arthur L. Williams, C. V. Buttelman, Helen Hollingsworth, Will Wise, Lorie Krull, Haydn Morgan, Lulu Kanagy, Effie E. Harman.

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7802	Oh how great the glory ("Time and Truth") [Dawe]. T.T.B.B.20
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Johann Sebastian Bach—Born March 21, 1685

Octavo No.		
7470	All breathing life (Motet "Sing ye to the Lord"). S.A.T.B. unacc. (Westminster Choir Ser.)15
2029	*All they from Saba. Cantata. S.A.T.B. with bass and tenor soli . . . . .	.25
7806	Be not afraid. Motet. Double chorus . . . . .	.25
5713†	*Christmas Oratorio. Part 1. S.A.T.B. and soli . . .	.25
2580†	*Christmas Oratorio. Part 2. S.A.T.B. and soli . . .	.25
7704†	*Come, ye daughters (St. Matthew Passion). S.S.S.A.A.T.T.B.B. . . . .	.20
7593†	*Cum sancto Spiritu (Mass in B min.) S.A.T.B. . . .	.15
7795†	Death, I do not fear thee, ("Jesu, priceless trea- sure") [Dawe]. T.T.B.B. . . . .	.15
7603†	Four chorales from "Jesu, priceless treasure": 1. Jesu, priceless treasure. S.A.T.B. . . } 2. In Thine arm I rest me. S.S.A.T.B. . . } 3. Hence with earthly treasure. S.A.T.B. . . } 4. Hence, all fears and sadness. S.A.T.B. . . }	.12
5963	Ich steh' an deiner Krippen hier } Ihr Gestirn, ihr hohen Lüfte }	.10
S.A.T.B. unacc. (No piano part). For English versions of these 2 chorales see Nos. 7554 and 7555 listed below.		

Octavo No.		
7605†	If by His spirit ("Jesu, priceless treasure"). S.A.T.B. . . . .	.10
7555	I stand beside the manger stall. Christmas chorale. S.A.T.B. unacc. (Westminster Choir Ser.) For German see 5963 above. . . . .	.10
7803†	*Kyrie (Mass in B. min.). S.S.A.T.B. . . . .	.15
7554	Planets, stars and airs of space. Christmas chorale. S.A.T.B. unacc. (Westminster Choir Ser.). For German see 5963 above.10
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7427	Sleepers, Wake! (Church Cantata No. 140). S.A.T.B.15
7428	—The same, for women's voices. S.S.A.15
4969	Song of death [George Schumann]. T.T.B.B.10
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7604†	Thus then, the law ("Jesu, priceless treasure"). S.S.A.10
7572†	*Two chorales from the "Ode of Mourning." S.A.T.B. English and German. 1. Have I to tread the road of death?; 2. Up, my soul!12

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North Central Program—Wednesday Afternoon—Continued

- 2:00 Auditions for Instrumental Ensembles (continued).
Brass Sextet. Committee: J. Leon Ruddick, Cleveland, Ohio, Chairman; J. Irving Tallmadge, Maywood, Ill.; Mark H. Hindsley, Champaign, Ill.
Saxophone Quartet. Committee: Same as for Woodwind Quintets.
- 2:15 SECTION MEETINGS:
School and Church Choirs. Chairman: Haydn Morgan, Director of Music, Grand Rapids, Michigan. (Travertine Room, 14th floor, Lincoln Hotel.)
Articulation of High School, College and University Music. Chairman: Dr. Earl V. Moore, Director of School of Music, University of Michigan. (Lincoln Dining Room, 14th floor, Lincoln Hotel.)
Radio. Chairman: Ada Bicking, Department of Music Education, Arthur Jordan Conservatory, Indianapolis, Indiana. (Assembly Room, Claypool Hotel.)
Class Piano Instruction. Chairman: Mrs. Gail Martin Haake, American Conservatory of Music. (Riley Room, Claypool Hotel.)
- 4:00 Scheduled Parties to Foster Hall, Riley's home or visit exhibits.

Wednesday, March 20—Evening

- 7:00 CONFERENCE DINNER. Ada Bicking, Chairman.
 Paul C. Stetson, Master of Ceremonies.
Music: Valdimir Bakalienekoff in a group of numbers on the viola d'amour.
Address: Mrs. Demarchus H. Brown.
- 10:30 SONG ASSEMBLY. Lobby Claypool Hotel. Song leader: Mrs. Carol Pitts, Omaha, Nebraska.

Thursday, March 21—Morning

- 7:30 SPECIAL BREAKFASTS.
 Eta Chapter, Phi Sigma Mu. Mary Helen Brook, presiding.
- 8:30 CHORAL CLINIC. Conducted by Carol M. Pitts. (Assembly Hall, Claypool.)
- 9:00 AUDITIONS FOR VOCAL ENSEMBLE (Murat Theatre).
Double Mixed Quartet (8 voices). Committee: Haydn M. Morgan, Grand Rapids, Mich., Chairman; Russell L. Gee, Cleveland, Ohio; Lois T. Hadley, Evansville, Ind.
Mixed Quartet. Committee: Carol M. Pitts, Omaha, Neb., Chairman; Melvin E. Snyder, Gary, Ind.; Griffith J. Jones, Shaker Heights, Ohio.
Madrigal Singers (6 voices). Committee: Olaf Christiansen, Oberlin, Ohio, Chairman; Anton H. Embs, Oak Park, Ill.; Harper C. Maybee, Kalamazoo, Mich.
- 10:15 FOURTH GENERAL SESSION (Riley Room). Presiding: Fowler Smith, President, N. C. M. E. C.
Music: DePauw University Choir. Robert G. McCutchan, Director.
Biennial Business Meeting.
Address: "Social Justice the Necessary Condition of a Singing World." Dr. G. Bromley Oxnam, President DePauw University.
- 12:00 LUNCHEON MEETINGS.
 "In-and-About" Club Luncheon, sponsored by the Indianapolis Club. All members of In-and-About Clubs are invited.

Thursday, March 21—Afternoon

- 1:30 BAND CLINIC. Conducted by William D. Revelli. (Assembly Room.)
- 2:30 AUDITIONS FOR INSTRUMENTAL ENSEMBLES.
String Quartets. Committee: David E. Mattern, Ann Arbor, Michigan, Chairman; Charles B. Righter, Iowa City, Iowa; Orien E. Dalley, Madison, Wis.
String Quintets. Committee: David E. Mattern, Ann Arbor, Michigan, Chairman; Charles B. Righter, Iowa City, Iowa; Orien E. Dalley, Madison, Wis.
- 2:30 SECTION MEETINGS:
Vocal Music Junior and Senior High Schools. Chairman: Mrs. Carol M. Pitts. (Assembly Room, 8th Floor, Claypool Hotel.)
Research. Chairman: Anne Pierce. (Lincoln Dining Room, 14th Floor, Lincoln Hotel.)
Instrumental Music—Elementary. Chairman: Anna W. Johannsen, Supervisor of Instrumental Music, Milwaukee, Wis. (Travertine Room, 14th Floor, Lincoln Hotel.)
Elementary Music—General. Chairman: Alice Inskeep, Supervisor of Music, Cedar Rapids, Ia. (Riley Room.)

Thursday Afternoon—Continued

- 4:30 Visits to Foster Hall and Home of James Whitcomb Riley. (Parties arranged at registration desk.)
 Visit Exhibits on mezzanine floor.
 Visit Educational Achievements Exhibit.

Thursday, March 21—Evening

- 6:30 SPECIAL DINNER GROUPS.
- 8:00 MUSIC FESTIVAL CONCERT (Murat Theatre). Wind Ensembles and Glee Clubs. General festival chairman, Russell V. Morgan, Director of Music, Cleveland, Ohio; Organizing Chairman (Vocal Ensembles), Hobart H. Sommers, Principal Chase School, Chicago, Illinois. Organizing Chairman (Instrumental Ensembles), Arthur L. Williams, Department of Music Education, Oberlin College, Oberlin, Ohio.
 Girls Trios—Conducted by Edith Wines, Chicago, Ill.
 Boys Quartets—Conducted by Marshall Bartholomew, Intercollegiate Musical Council, Inc., New York City.
 Conductors to be announced for Saxophone Quartets, Woodwind Quintets and Brass Sextets.
- 10:30 SONG ASSEMBLY (Lobby Claypool Hotel). Song Leader: Dr. Ernest Hesser, Cincinnati, Ohio.

Friday, March 22—Morning

- 7:30 SPECIAL BREAKFASTS.
- 8:30 CHORAL CLINIC. Carol M. Pitts (Assembly Room).
- 8:30 REHEARSAL OF MULTIPLE ENSEMBLES for second evening concert (Murat Theatre).
- 9:30 FIFTH GENERAL SESSION (Riley Room).
Music: Indianapolis Junior High School Chorus, Ralph W. Wright, Director.
Five-Minute Reports by the General Chairmen of Topic Discussion Groups:
Address: "Music in the Air." Marshall Bartholomew, Executive Director of Intercollegiate Musical Council and Director of Yale Glee Club.
Address: "A Revaluation of Educational Objectives." Philip W. Cox, Professor of Secondary Education, New York University.
Music: Federated Mothers' Chorus, Indianapolis. Miss Isabelle Mossman, Director.
- 12:00 SPECIAL LUNCHEONS.

Friday, March 22—Afternoon

- 1:00 BAND CLINIC. Conducted by William D. Revelli (Assembly Room).
- 2:00 SIXTH GENERAL SESSION (Riley Room). Fowler Smith presiding.
Music: The Arthur Jordan Conservatory Orchestra—Indianapolis. Max T. Krone, Conductor.
Panel Jury Discussion:
 "To What Extent Should Instruction in Music Be Planned so that it will Contribute to General Objectives of Education?" Chairman: Dr. Stuart A. Curtis, Professor of Education, University of Michigan. Members of the panel: Paul C. Stetson, Supt. of Schools, Indianapolis; Jacob Kwalwasser, Professor of Music Education, University of Syracuse; J. Leon Ruddick, Supervisor of Orchestras, Cleveland, Ohio; Herman F. Smith, Director of Music, Milwaukee; Helen Hollingsworth, Junior High School, Indianapolis; Doris Lenz, Dwyer Elementary School, Detroit, Mich.; Philip W. Cox, Professor of Secondary Education, New York University.
 Discussion from the floor will be followed by a summary by the chairman.
Music: Arsenal Technical High School Boys Concert Club. Russell Paxton, Director.
- 4:15 Visits to the Home of Riley and Foster Hall. Visit the exhibits (last chance).

Friday, March 22—Evening

- 6:00 SPECIAL DINNER GROUPS.
- 8:00 CONCERT (Murat Theatre). North Central Music Festival Choirs and String Ensembles.
 Madrigal Singers—Olaf Christiansen, Conductor.
 String Quartets—George Dasch, Conductor.
 Mixed Quartets—Marshall Bartholomew, Conductor.
 String Quintets—George Dasch, Conductor.
 Double Mixed Quartets—Marshall Bartholomew, Conductor.

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Instrumentation: Two Trumpets, Horn in F, Trombone, Baritone and Bass.
Baritone in both clefs

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CLASSIFICATIONS

- (A) **Creative Music:**
Primary, grades 1-3.
Intermediate, grades 4-6.
Departmental or Junior High, grades 7-9.
Senior High.
("Original composition" project included in display.)
- (B) **Music Appreciation:**
Primary, grades 1-3.
Intermediate, grades 4-6.
Departmental or Junior High, grades 7-9.
Senior High.
(Definite class projects: Symphony concert and radio correlation; Program notes; Themes, etc.)
- (C) **Music Correlated with Other School Subjects.**
- (D) **Creative Instruments:**
(Cases and tables used for display.)
Important: Mounted material preferred, rather than note-books.

Labeling:

- (1) On the back of each mount, place the letter A, B or C, indicating the classification to which the mount belongs. (See "Classifications.")
- (2) On the face of each card, place the name of the city and state in capital block letters, $\frac{1}{2}$ " high and $1\frac{1}{4}$ " from the top, and in the center from left to right.
- (3) At the bottom of each card, state the name of the school and grades represented on the mount, using capital block letters $\frac{1}{4}$ " high and placed $1\frac{1}{2}$ " from the bottom, in the center from left to right.

Shipping Directions:

All exhibits should be in Indianapolis on or before March 1, 1935. Send material to Sarah E. O'Malley, Chairman, Educational Exhibits, Claypool Hotel, Indianapolis, Ind.

All exhibits must be prepaid.

Each box or package must be clearly labeled with shipping and return address.

Return labels, carefully filled out, should be placed in an envelope and fastened to the inside of the box or package to be used in marking material for return shipment at the close of the exhibition.

Return of Exhibits:

All exhibits will be put up, taken down, and returned "C.O.D." by the Exhibit Committee.

Notification:

To prevent loss when the exhibits are sent, please send the accompanying form on or before March 1, 1935, to the Chairman of the Educational Exhibits Committee.

SPECIFICATIONS

Mounting:

- (1) All mounts should be 22" x 28" in size, and approximately a uniform gray tone (thickness of "pasted stock" approximately .065).
- (2) All mounts are to be hung vertically.
- (3) Each mount should show only one type of work. Class results may be included by mounting an entire class set as a group or booklet on a mount.
- (4) Over-crowded mounts should be avoided, and margins should be observed.

To SARAH E. O'MALLEY, Chairman, Educational Exhibits Committee,
228 North LaSalle Street, Chicago, Illinois.

Date _____

The following described items have been sent to the Claypool Hotel, Indianapolis, marked for the attention of Sarah E. O'Malley, Chairman Educational Exhibits Committee, North Central Music Educators Conference:

Title: _____

School: _____

City: _____ State: _____

Number of mounts _____ Number from junior high _____

Number from grade school _____ Number from senior high _____

Other material not suitable for mounting _____

Please return collect _____

Do not return _____

Signature: _____

National News

Third Annual Spring Music Conference at the University of Cincinnati, March 2, is sponsored jointly by the In-and-About Cincinnati Music Educators Club and the Teachers College, Cincinnati, Ohio. An instrumental clinic will be featured. Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, will have charge of the morning session of the clinic, and will speak on essentials of conducting. Frank Simon, conductor of the Armco Band, will speak on band rehearsal procedures and demonstrate with the Norwood High School Band at the afternoon session. Last year a vocal clinic was held under the direction of Hollis Dann, Director, Department of Music Education, New York University.

Kentucky Voice Clinic. One of the best attended music meetings that Louisville has had for some time, was the voice clinic, conducted by Mr. Max T. Krone in the Shackleton Room, Strand Bldg. Mr. Krone is Director of the Arthur Jordan Conservatory and Professor of Music, Butler University, Indianapolis, Ind. Music supervisors and music teachers from all parts of the state manifested great interest and enthusiasm at the meeting with attendance totaling about one hundred. Mr. Krone used for his material the selections for the forthcoming state contests of the High School Festival held each year at the University of Kentucky. He gave his choice interpretation on each selection and other possible correct interpretations, and many general points in choral work and in training a High School group were presented to the teachers. Each selection was learned and sung by the chorus of teachers in attendance, and many hidden charms of the songs were brought out and realized by the group so that all left the meeting fully repaid for their trip. Helen McBride was chairman of the meeting which was held under the auspices of the Saturday morning Extension Class in Conducting and History of Music, taught by Mr. Donald C. Gilley, Jordan Conservatory each Saturday morning in the Shackleton Room.

The meeting was followed by a luncheon at the Cortlandt, arranged by Phi Sigma Mu, National Public School Music Fraternity, in honor of Messrs. and Mesdames Max T. Krone and Donald C. Gilley with Miss Naomi Graef, National President of the Fraternity, presiding.

—Margaret L. Leist

Florida Education Association elected the following officers at its January meeting: President—Marguerite Porter, Daytona Beach; Vice-President—Leonora Lacey, Jacksonville; Secretary—Veronica Davis, Deland; National Committee Chairman—P. J. Gustat, Sebring.

St. Louis Violin Teachers sent to the St. Louis Board of Education a petition, bearing a large number of signatures, protesting against the teaching of violin in the public schools and asking that such instruction be discontinued. The reply, recommended by Supt. Henry G. Gerling and published in a Board of Education bulletin, was as follows:

"Instruction in music has long been a part of the curriculum of the St. Louis Public Schools. Pupils, as members of orchestras, are given instruction in instrumental music. Your letter is understood as offering no objection to the orchestras. Individual instruction in instrumental music is incidental to orchestra practice. If no assistance in the use of the violin is to be offered, all other instruments and also training for chorus singing would be excluded. Such procedure would remove from the St. Louis school curriculum instruction that is offered in every well-organized public school curriculum in the United States."

February, Nineteen Thirty-five

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Southwestern Music Conference and Festival

Springfield, Missouri, April 3, 4, 5, 1935

SPRINGFIELD, MISSOURI, "Heart of the Ozarks", welcomes the next Southwest Sectional Conference of the National Music Educators, April 3, 4 and 5.

The Ozark mountains, more accurately described as highlands, lie in five states, but largely in southern Missouri, and beautiful highlands they are; the oldest on the American continent. At one time the waters of the Gulf of Mexico lapped the southern edge of this region. The topography is of the ridge and valley type. Swift running streams, clear as crystal, aided by underground solution, have carved this region into "a thing of beauty and a joy forever." Here are deep-cut gorges, caverns, wooded hills and some of the largest springs in the world.

Truly, here in the Ozarks, one can say with Henry Van Dyke:

These are the things I prize
And hold of dearest worth;
Light of the sapphire skies,
Peace of the silent hills,
Shelter of forests, comfort of the grass,
Music of birds, murmur of little rills,
Shadow of clouds that swiftly pass,
And, after showers,
The smell of flowers
And of the good brown earth,—
And best of all, along the way, friendship and mirth.

H. P. Study,
Superintendent of Schools

PROGRAM OUTLINE

Tuesday, April 2—Evening

9:00 Informal get-together—Colonial Hotel.

Wednesday, April 3—Morning

8:00 Registration and visiting exhibits at the Mosque.
10:30 Formal opening of Conference at Mosque.
Presiding: J. Luella Burkhard, Pueblo, Colo. National Board of Directors.
Music: Springfield Boy Scouts Band. Dr. R. Ritchie Robertson, Conductor.
Invocation: Dr. A. J. McClung, First and Calvary Presbyterian Church.
Introductions and addresses of welcome:
Mayor Harry D. Durst.
Mrs. R. Ritchie Robertson, President of Parent Teacher Association.
H. P. Study, Superintendent of Schools.
W. T. Woodruff, President of Chamber of Commerce.
Jewel Windle, Membership Chairman.
Mrs. A. S. E. Sanders, President of Music Club.
Mrs. Harry Bissett, Chairman of Banquets.
Response for the Conference: Miss Jessie Mae Agnew, Second Vice-President, Casper, Wyo.
Music: Springfield High School Girls Glee Club. Miss Georgia Walker, Director.
President's Address: Frances Smith Catron, Ponca City, Okla. "Character Training Through Music Education."
Music: High School Boys Glee Club, Springfield, Missouri. Miss Georgia Walker, Director.
Address: H. P. Study, Superintendent of Springfield Schools.
Music: To be announced.

Wednesday—Noon Hour

12:00 Informal Luncheon Groups.

Wednesday, April 3—Afternoon

1:00 Visit Exhibits.
1:30 Junior High School (American Legion Memorial Hall.) Grace Wilson, Supervisor, Wichita, Kansas, Chairman.

"The Program for General Music Classes in the Junior High." John W. Beattie, Acting Dean of the School of Music, Northwestern University, Evanston, Ill.

"The Changing Voice of the Adolescent Boy." Richard Dabney, Kansas City, Mo. Mr. Dabney will demonstrate with a group of boys from the Springfield schools.

3:00 Rural Music Section (Mosque). Missouri State Supervisor of Music, Chairman.

Missouri Rural School Chorus of 1500 children, conducted by Henrietta Keller, Southwest State Teachers College, Springfield.

Speakers to be announced.

4:30 Drive to State Teachers College for Reception and Tea. Transportation arranged by Parent Teachers Association.

Wednesday, April 3—Evening

6:30 Informal Dinner and Frolic (Ontra Rooms, McDaniel Street). Toastmaster, John C. Kendel, Denver, Colo. Greetings from State Chairman, Stunts by States, Group Singing. Music and feature speaker to be announced.

8:30 Concert at Clara Thompson Hall, Drury College, by Fine Arts Departments of State Teachers and Drury Colleges. Complimentary to members of the Conference. Conducted by C. P. Kinsey, Head of Music Department, State Teachers College, and T. Stanley Skinner, Dean of Music at Drury College (Program to be announced.)

10:30 Lobby Sing at Kentwood Arms Hotel.

Thursday, April 4—Morning

8:00 Visit Exhibits.

9:00 Ensemble Auditions.

9:00 General Sessions at Mosque. President Frances Smith Catron, presiding.

Music: (To be announced.)

Address: "The Interdependence of Professional and Commercial Interests in Music Education."—Harry T. FitzSimons, Chicago, Representative of Music Education Exhibitors Association.

Music: Instrumental Ensemble: Soldan High School, St. Louis. M. Theresa Finn, Conducting.

Address: (Subject to be announced), Herman F. Smith, President of Music Educators National Conference.

Music—Teachers Chorus, Tulsa, Oklahoma. George Oscar Bowen, Director. Mrs. George Oscar Bowen, Accompanist. (Program to be announced.)

Address: (Speaker to be announced.)

11:00 Elementary School Program: Catherine Sentz, Topeka, Kansas, Chairman.

"The General Problem of Rhythmic Training." Mabelle Glenn, Director of Music, Kansas City, Mo. Demonstrations.

Music: Chorus of 600 pupils from Sixth Grade, Springfield, Dr. R. Ritchie Robertson, Conducting. (Program to be announced.)

12:00 Informal Luncheon Groups.

Thursday, April 4—Afternoon

1:00 Ensemble Auditions.

1:00 Visit Exhibits.

1:30 High School Solo Singing Competition. (Place to be announced.) Chairman Mabelle Glenn, Director of Public School Music, Kansas City Schools. (See announcement elsewhere in this issue.)

3:00 Young Peoples Concert Matinee (Mosque Arena). Kansas City Philharmonic Orchestra, Karl Krueger, Conductor. (Students taking part in Ensemble Festival will be given complimentary tickets to this Matinee.)

4:00 Visit Exhibits.



KANSAS CITY PHILHARMONIC ORCHESTRA, KARL KRUEGER, CONDUCTOR

One of the major features of the Southwestern program will be the concert by this orchestra with Dr. Krueger conducting, Thursday evening, April 4—complimentary to all members of the Conference. Thursday afternoon, through the cooperation of the Springfield Board of Education, all students participating in the Southwestern Ensemble Festival will be given complimentary tickets to the matinee concert to be played by the orchestra for Springfield school children.

Thursday, April 4—Evening

- 6:30 Conference Banquet, Kentwood Arms Hotel.
 8:30 Mosque Arena:
 The Southwestern Conference will present the Kansas City Philharmonic Orchestra. Karl Krueger, Conductor.
 10:30 Informal Singing, Colonial Hotel.

Friday, April 5—Morning

- 8:30 Rehearsal at Mosque of combined Ensemble Groups.
 8:30 Radio in Education. (Fox Gilloiz Theatre.) Sudie L. Williams, Supervisor, Dallas, Texas, Chairman.
 "The Music Education Hour in the Home for Mothers and Others". Sara Conlon, Assistant Supervisor of Music, St. Louis, Missouri.
 "Dallas Supplements Music Study with Radio," Sudie L. Williams (by request).
 Discussion.
 Music Appreciation: Margaret Lowry, Corsicana, Texas. (Program to be announced.)
 10:00 Business Meeting. (Gilloiz Theatre.) Frances Smith Catron, presiding.
 Music: Men's Glee Club, Kansas State College, Fort Hays. Hobart S. Davis, Director.
 Address: C. V. Buttelman, Executive Secretary, Music Educators National Conference.
 Music: A Cappella Chorus, Centennial High School, Pueblo, Colo. Roy N. Collins, Director.
 Election of Officers.
 Report of Resolution Committee.
 Invitation for Host City.
 Music: Kansas State Teachers College (Emporia) Girls Ensemble. Catharine E. Strouse, Director.
 11:15 Concert: Memorial Boy Choir, Holy Trinity Church, Kansas City, Mo. Mabelle Glenn, Director.

Friday Noon Hour

- 12:00 Informal Luncheon Groups.
 1:00 Visit Exhibits.

Friday, April 5—Afternoon

- 1:30 Senior High School Program. John C. Kendel, Director of Music, Denver, Colo., Chairman.
 Music: Joplin High School Orchestra, Frank Coulter, Director. (Program to be announced.)
 Introduction of New Officers.
 Final Announcements.
 3:00 Concert by Missouri Ozarks, All-High School Chorus. 1500 Students representing thirty different communities. Dr. R. Ritchie Robertson, Conductor.
 4:30 Tea (Sorosis Club Rooms, 624 East Walnut.) Given by Springfield Music Club, Mrs. A. S. E. Sanders, Pres.
 6:30 Informal Dinner for New and Retiring Officers.

Friday, April 5—Evening

- 8:00 Mosque Arena. Southwestern Ensemble Festival, George Oscar Bowen, General Chairman, Tulsa. (Program and Directors to be announced.)
 10:30 Informal Singing, Colonial Hotel.

February, Nineteen Thirty-five

Southwestern Notes

▲ SINCE MEETING with R. Ritchie Robertson in Tulsa, I feel that I am almost on the way to Springfield. Dr. Robertson and Mr. Bowen and I tried to iron out some of the conflicts in regard to places and hours for the different programs, and choose from the wealth of available features those things which will be most beneficial to all and yet not overcrowd the three days we shall spend together. It is my desire to have time and opportunity to examine the materials the exhibitors will have on display for us, and have a little time left for renewing of friendships which have grown dearer as the years pass, through the mutual interest in school music.

I regret that a more complete program is not ready for this issue of the JOURNAL, but it seems almost impossible to complete a program in January which is to be carried out in April. Suffice it to say, many fine things are still in the offing and will be completed in time to publish in the March JOURNAL.

I hope we shall have a large enrollment in the ensemble festival, and that you will send in your application blanks at once, for it will greatly facilitate arrangements.

Mr. Bowen, general chairman of the Ensemble Competitive Festival, informs us that Osbourne McConathy of Glen Ridge, New Jersey, and Joseph E. Maddy of Ann Arbor, Michigan, have accepted invitations to act as adjudicators of the vocal and instrumental ensembles respectively.

Mabelle Glenn, Kansas City, has accepted the chairmanship of Solo Singing Contest, which insures successful handling of this the newest department on our program.

The Conference will be an inspiration to every person present, which brings me to say: I hope the state committees will double their efforts on behalf of attendance.

It is indeed inspiring to see St. Louis membership reports coming in by the pages. Bravo, St. Louis!

FRANCES SMITH CATRON, *President*

Springfield Hotels

The following tabulation gives facts regarding the leading hotels in Springfield, including distances from the Mosque, where the Conference headquarters will be located. (Registration, exhibits, and all principal meetings will be in the Mosque.) Send reservations direct to the hotel of your choice—and do this now in order to be sure of the accommodations you desire.

COLONIAL HOTEL.....Two Blocks from Mosque
 Single rooms with bath. \$2.00 or \$2.50.
 2 in room Double bed. \$1.50 Each.
 4 in room Two beds. \$1.25 Each.

KENTWOOD ARMS.....One Block
 Single rooms \$2.50 to \$3.50.
 Double \$4.00 to \$5.50. Bath in each room.

OZARKS HOTEL.....Two Blocks
 Single \$1.50 to \$2.50.
 Double \$2.25 to \$3.75.
 Twin Beds \$3.00 to \$4.00.

SEVILLE HOTEL.....Walnut St., Four Blocks
 Single \$1.50 to \$2.00.
 Double \$2.50 & \$3.00. All with bath.

Other Hotels

Link Hotel.....Two Blocks
Metropolitan.....College St., Six Blocks
Hotel State.....Two Blocks
 Single \$1.00.
 Double \$1.50. Baths.
Green Tavern.....Ten Blocks
 Single \$1.50.
 Double \$2.50. Baths in all rooms.
Ben Franklin.....Same as Hotel State
Hotel Bowles.....Three Blocks
 \$1.50 & \$2.00.

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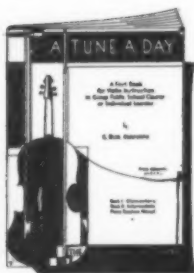


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Frank A. Beach

The Southwestern Conference mourns the passing of one of its most distinguished and dearly beloved members.

Notice to Southwestern Conference Members

▲ At THE 1935 biennial business meeting of the Southwestern Conference to be held at Springfield, Mo., amendments to the constitution and By-Laws of the organization will be presented for vote to provide for changing the name of the organization to *Southwestern Music Educators Conference*.

Notice is also given to all Conference members that any items of business which it is desired to have brought before the convention should be addressed to the Board of Directors in care of the president prior to the opening day of the Conference.

FRANCES SMITH CATRON, President

Railroad Information

TO SPRINGFIELD, MO.

Schedules and Round Trip, 10-Day Limit, 1st Class Fares

From Dallas, Tex. via Frisco.....\$17.15

Lower Berth \$3.75 each direction

6:00 PM Lv..... DallasAr. 7:45 AM

5:20 AM Ar..... SpringfieldLv. 8:00 PM

From Oklahoma City via Frisco.....\$12.15

Lower Berth \$2.50 each direction

4:50 PM 9:00 AM Lv. Okla. City Ar. 9:55 AM

12:50 AM 5:10 PM Ar. Springfield Lv. 1:30 AM

From Little Rock via Mo. Pac.....\$12.65

Seat fare \$1.55 each direction between Little Rock, Ark., and Crane, Mo.

8:30 AM Lv.....Little Rock.....Ar. 10:25 PM

4:15 PM Ar..... CraneLv. 1:32 PM

4:40 PM Lv..... CraneAr. 11:30 AM

6:05 PM..Ar..... SpringfieldLv. 10:00 AM

From Albuquerque, N. M. via Santa Fe, Kansas City and Frisco.....\$43.65

Lower Berth \$9.75 each direction

9:05 PM Lv.... Albuquerque ...Ar. 8:00 AM

10:05 PM Ar.....Kansas City....Lv. 9:00 AM

11:20 PM Lv.....Kansas City....Ar. 8:10 PM

7:30 AM Ar..... SpringfieldLv. 2:45 PM

From Denver via D.&R.G.W. Pueblo, Mo. Pac. Kansas City and Frisco.....\$33.35

Lower Berth \$6.75 each direction

3:00 PM Lv..... DenverAr. 1:55 PM

8:20 AM Ar.....Kansas City.....Lv. 9:40 PM

8:20 AM Lv.....Kansas City.....Ar. 8:10 PM

4:25 PM Ar..... SpringfieldLv. 2:45 PM

From Wichita via Frisco.....\$11.35

No Pullman service

3:10 PM Lv..... WichitaAr. 12:40 PM

12:50 AM Ar..... SpringfieldLv. 1:30 AM

From Casper, Wyo. via C.&S. Wendover, C.B.&Q. Denver, D.&R.G.W., Pueblo, Mo. Pac. Kansas City and Frisco.....\$46.55

Lower Berth \$9.50 each direction

7:45 PM Lv..... CasperAr. 7:25 AM

7:10 AM Ar..... DenverLv. 7:45 PM

3:00 PM Lv..... DenverAr. 1:55 PM

8:20 AM Ar.....Kansas City.....Lv. 9:40 PM

8:20 AM Lv.....Kansas City.....Ar. 8:10 PM

4:25 PM Ar..... SpringfieldLv. 2:45 PM

The above train schedule was prepared by Reven de Jarnette (Chairman, Transportation Committee), State Teachers College, Weatherford, Okla.

National News

Topeka (Kan.) High School Orchestra broadcasts Monday evenings from 6:45 to 7:15, C. S. T., over WIBW, Topeka (580 kilocycles) according to word received from David T. Lawson, Supervisor of Music. Mr. Lawson also reports that the eighty-piece Topeka Young People's Symphony Orchestra "with the help of Reinald Werrenrath, James Wolfe, Catherine Witmer, et al., will give "Aida" May 3rd as our advanced project . . . gave Faust last year."

Western Kentucky Music Teachers Association. At a meeting held at Murray, November 30, this new organization came into existence, under the leadership of Price Doyle, M. E. N. C. State Chairman for Kentucky. Purpose: To promote the study of music throughout western Kentucky; to bring music teachers more closely together; to attempt to standardize teaching; and to provide opportunity for a discussion of mutual teaching problems. Officers: President—Kenneth M. Wells, Supervisor of Music, Mayfield; Secretary-Treasurer—F. P. Inglis, Murray. A vice-president will be elected in the near future. Meetings are scheduled for the first Saturday in each month of the current season. A resolution was adopted at the recent meeting, requesting the committee in charge of the district music contest to arrange this event for April 5 and 6, in order to permit attendance at the Southern Conference.

Journal readers of Western Kentucky are invited to communicate with President Wells or Secretary-Treasurer Inglis who will be glad to supply further information about the Association.

A Radio Course in Music Appreciation, sponsored by the General Extension Division of the University of Minnesota, Richard R. Price, Director, is presented over Radio Station WLB Thursday mornings from 10:45 to 11:15 from September up to and including June 13. A complete outline of the lessons is printed in The Bulletin of the University of Minnesota, No. 45, under date of October 3, 1934. Burton Paulu, Musical Director and Annotator, has prepared the course. Haldor B. Gislason is director of programs radio station WLB. Copies of the bulletin are sent without charge upon request.

Eastern Ohio Music Education Association met January 26 at Barnesville. Much interest is reported in the Eastern District Festival which will be held March 20th.

Band Festival. University of Kansas Band is sponsoring a "National Band Festival" May 9-11 at the University of Kansas, Lawrence. Information may be obtained from Russell L. Wiley, Conductor, University of Kansas Band, Lawrence.

W. Deane Preston retired from the office of executive secretary of the New England Music Festival Association at the beginning of the year. Mr. Preston has given the organization invaluable service since 1930, when he was elected executive secretary to succeed C. V. Buttelman, who then became executive secretary of the M.E.N.C. Although forced by other interests to ask relief from direct responsibility, Mr. Preston will continue as an active member and advisor of the Association. Samuel A. W. Peck, M.E.N.C. state chairman and director of music in Reading, Mass., is the new Executive Secretary.

Glenn M. Tindall has recently been appointed head of the music department at the Plattsburg State Normal, Plattsburg, New York.

February, Nineteen Thirty-five

• New Commencement Song •

GEOFFREY O'HARA'S—

"I HAVE A RENDEZVOUS WITH LIFE"

Text by

Walter N. Thayer, Jr.

I have a rendezvous with life.
Far down the beckoning years
Are times of peace and times of strife,
Of laughter and of tears.
Times of sorrow—times of joy.
Times when shadows fall.
Life seems all gold without alloy,
Or shrouded with a pall.

While you, you're farther down the years,
Can you not guide me through the strife?
You've known life's pleasures, known its fears,
But, I've a rendezvous with Life.
What shall I do? Where shall I turn
In journeying down Life's narrow way?
The trail is dim, how shall I learn
To stand erect, and never stray?

Oh God—whate'er the years may hold
Of perils dire, of honors few,
Help me, I pray, with courage bold
Bravely to keep my rendezvous.

A Graduation Song the Entire School Can Sing

Arranged for mixed voices S.A.T.B. with a specially added ALTO-TENOR part for changing voices.15
Men's Voices T.T.B.B.15
Vocal Solo—High in C—Med. in Bb—Low in G.50
Orchestration available as accompaniment to chorus or soloist in Bb.
Full orchestra.75
Extra parts.15

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In The Hush Of The Afternoon.MacRae
Two Part Treble.12 S.S.A.15
Early Morn.MacRae
Two Part Treble.12 S.S.A.15
A Tiny Seed Became A Shrine.Coburn
Two Part Treble; S.S.A.; T.T.B. or T.B.B.; T.T.B.B.; S.A.B.; S.S.A.A.; S.A.T.B.15
I'm Going A-Vagabonding.Coburn
Two Part Treble; T.T.B. or T.B.B.; S.A.B.; T.T.B.B.15
Clouds Filled With Light.MacRae
S.S.A.; T.T.B. or T.B.B.15
Lawdy What A Lonesome Day.MacRae
S.A.T.B. (all other arrangements available soon)15
The Moon Has Lifted Her Silver Crest.Turner
Men's Voices T.T.B.B.—A Cappella.15
Father, Teach Us To Know.Ellis
Two Part Treble; S.S.A.; S.A.T.B.15

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Lakewood (Ohio) Music Sponsors.

Progress of this organization which is composed of parents of junior and senior high school students who are in band, orchestra and choral organizations, is reported in the January Triad (O. M. E. A.). The Music Sponsors were organized: To provide musical training for talented but needy pupils; to provide necessary music equipment and maintenance of equipment for the school; to furnish encouragement, sponsorship and rewards for those engaged in the musical activities of the schools. Furthermore, the Music Sponsors serve as a "back-fire against those possibly sincere, but certainly mistaken, residents of the community who exert pressure upon school authorities to throw out the 'frills' and 'stick to the fundamentals.'" The organization also sponsors continuation of community music

activities among adults; it has been able to provide necessary instruments and act as a "clearing house" for instruments not in use; has provided means of raising funds; aroused interest among all parents of the community in their children's musical activities and has also organized a community band. The Lakewood Music Sponsors were organized in 1933, and while they have not realized all their aims they look forward to greater accomplishments the coming year.

Northern Ohio Music Clinic. Tentative arrangements have been made to hold a clinic for bands, orchestras, choruses and ensembles under the sponsorship of the Oberlin Conservatory of Music at Oberlin on March 2 and 3. This would take the place of the clinic which has usually been held at Western Reserve University in Cleveland.

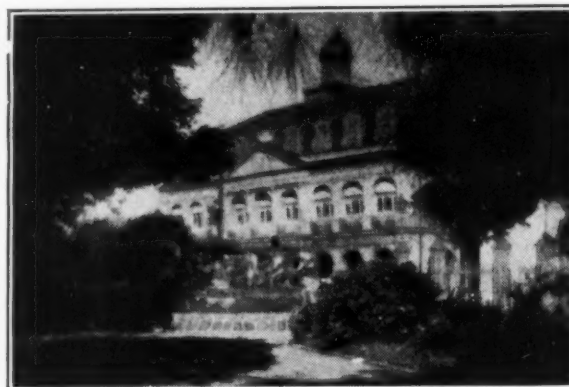
Southern Conference for Music Education

On to New Orleans! April 7-8-9-10, 1935

NEW ORLEANS is proud to be host to the Southern Conference of Music Educators which convenes April 7th-10th in our city and assures our prospective guests that everything possible will be arranged for a session of genuine inspiration and worth-while achievement.

The place of music in our schools is assured for we of New Orleans are a music-loving people. We believe that the purposeful work of the teachers of music in our public, parochial and private schools has nurtured and developed this love for music so that we know you who come to us next April will revel in a truly congenial atmosphere.

We appreciate the necessity at this time, of all times, of impressing youth with the need of spending leisure wisely and well. We know that we can give no nobler nor finer suggestion than to lead children to playing, to singing and to enjoying good music. Surely in this day of trouble, when the whole world is in distress and looks with dread and anxiety to the future, we could not do better than to lead the



budding souls of our boys and girls into realms of joy and make these little ones feel with Longfellow that

"God sent His singers upon earth
With songs of sadness and of mirth
That they might touch the hearts of men
And bring them back to Heaven again."

NICHOLAS BAUER, Superintendent
New Orleans Public Schools

Highlights of the New Orleans Festival

NEW ORLEANS will be the scene of one of the greatest music festivals in the history of the South next April when music educators and musical organizations from the schools, colleges and conservatories of the Southern States* will assemble for the biennial convention and festival of the Southern Conference for Music Education. All persons interested in music as well as all persons engaged in teaching music are invited to attend this great convention-festival. Following is a condensed outline of some of the principal features:

Three general sessions at which there will be nationally known speakers and music programs demonstrating every phase of school music from grades through college. (For a complete list see next issue of the JOURNAL.)

Ten Section Meetings, which will include band, orchestra and vocal clinics, in charge of specialists in the respective fields including Edwin Franko Goldman, J. E. Maddy and T. P. Giddings, the directors of the All-Southern Band, Orchestra, and Chorus. Other section meetings scheduled are: Radio, Parochial Schools, Colleges and Conservatories, Rural School Music.

Sunday Afternoon Concert given by the Music Department of Louisiana State University, Baton Rouge, will include two hundred students who will come to New Orleans especially for the Conference program to be given under the direction of H. W. Stopher at the Municipal Auditorium.

United Choir Festival. This event, to be held in the great Municipal Auditorium, is being planned for the Conference by the churches in New Orleans with all sects uniting in a choir of 500 voices.

New Orleans Night. A program embracing both public and parochial schools. The program will open with a band concert by the parochial schools; a program by the public schools will follow, the latter to include a presentation in two parts of Music in Old New Orleans and Music in Public Schools of New Orleans.

*The Southern Conference for Music Education is a division of the Music Educators National Conference. States included in the territory of the Southern Conference are: Alabama, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia, District of Columbia, Cuba and the Canal Zone are also included.

All-Southern High School Band will be assembled from the thirteen states of the Southern Conference for three days of intensive rehearsals and training, under Mr. Goldman who will be assisted by prominent band leaders. A concert by the band will be given on Tuesday Evening, April 9. (Rehearsals will be open to those attending the Conference.)

All-Southern High School Chorus will include two hundred students from the Southern Conference states who will be trained for four days by T. P. Giddings, Director of Music, Minneapolis, and will appear in a gala concert on Wednesday Evening, April 10. (Rehearsals will be open to those attending the Conference.)

All-Southern High School Orchestra. J. E. Maddy, Ann Arbor, Michigan, will conduct the one hundred seventy-five players representing the thirteen states of the Southern Conference in a gala performance on Wednesday, April 10. For four days prior to the concert the students will be trained and rehearsed by Mr. Maddy who will be assisted by other prominent instrumental men. (Rehearsals will be open to those attending the Conference.)

Participating Groups, representing every phase of instrumental and vocal music from kindergarten through college. Participants include:

New Orleans Public Schools.
New Orleans Parochial Schools.
Newcomb College Music Department.
Louisiana State University Music Department.
Loyola University Music Department.
All-Southern High School Band.
All-Southern High School Orchestra.
All-Southern High School Chorus.
Mississippi Delta College Music Department, Cleveland, Mississippi.
New Orleans Music Clubs.

Exhibits. At the Southern Conference headquarters, the Roosevelt Hotel, commercial firms will have on display the latest publications as well as a complete line of musical instruments. Ample time will be given on the program for visiting exhibits.

Aubades. At the Roosevelt, Bienville and Monteleone Hotels, the bands of the public and parochial schools will give morning concerts.

Solo Singing Contests, under the joint supervision of the American Academy of Teachers of Singing and the Chicago Council of Teachers of Singing in cooperation with the Southern Conference. (For complete details including contest numbers, see page 59.)

Special Sightseeing Tours. The visitors will have an opportunity for sightseeing in this interesting city of such significant historical background. Arrangements are being made for personally conducted tours.

Speakers and Conductors. Throughout the four-day Festival there will be addresses, discussions and programs conducted by leading musicians and educators, among whom are the following: James L. Mursell, Lawrence College, Appleton, Wisconsin; Edwin Franko Goldman, Director of the Goldman Band, New York City; Frances E. Clark, Camden, N. J.; Rabbi Louis Binstock, New Orleans; H. W. Stopher, Baton Rouge, La.; S. T. Burns, Baton Rouge, La.; Mary M. Conway, New Orleans; Father J. B. Bassich, New Orleans; J. E. Maddy, Ann Arbor, Michigan; T. P. Giddings, Minneapolis, Minnesota; Nicholas Bauer, New Orleans; T. P. Harris, Baton Rouge; Glen Haydon, Chapel Hill, North Carolina; Herman Smith, Milwaukee, Wisconsin; Lawrence Nilson, Atlanta, Georgia; Ralph Colbert, Morristown, Tenn.; Price Doyle, Murray, Ky.; Ruth Weegand, Atlanta, Georgia; Cleve Carson, Gainesville, Florida; Mildred Lewis, Lexington, Ky.; Leon R. Maxwell, New Orleans; Duncan McKenzie, New York City; Maynard Klein, New Orleans; Chauncey B. King, Cleveland, Mississippi; Clementine Monahan, Memphis, Tenn.; Claude Rosenberry, Harrisburg, Pa.; Lewis Horton, Morehead, Ky.; J. Oscar Miller, Chattanooga, Tenn.; Grace P. Woodman, Asheville, N. C.; Jacob A. Kwalwasser, Syracuse, N. Y.; E. E. Schuyten, New Orleans.

Social Events and Special Get-Togethers

Lobby Sings at the close of each evening in Conference headquarters.

Officers and State Chairmen Luncheon, Monday, April 8.

Joint Dinner Meeting, Monday, April 8, Southern Conference officers and New Orleans Convention Committee.

Luncheon Meeting, Louisiana School Music Association, Dixie Band and Orchestra Association, Contests and Festival Activities Council of the Music Educators National Conference, Tuesday, April 9.

Informal Conference Dinner.

National Music Camp Luncheon, Wednesday, April 10.

Carnival Ball for members of the All-Southern Band, Orchestra and Chorus, to be complimented by the Parent-Teachers Association of New Orleans.

Official Headquarters. The Roosevelt Hotel has been chosen as Conference headquarters. Reservations may be made now.

SOUTHERN CONFERENCE FOR MUSIC EDUCATION 1935 Convention Committee Organization

General Chairman:

Nicholas Bauer, Superintendent of Schools, New Orleans

Vice Chairman:

Mary M. Conway, Director of Music, New Orleans Public Schools

Secretary: J. Walker Ross

Treasurer: Charles H. Behre

General Committee: Nicholas Bauer, Superintendent of Schools (General Chairman); Mary M. Conway (Vice Chairman), Director of Music; Rev. Father J. B. Bassich, S. J.; Charles H. Behre; Mrs. O. J. Brennan; Guy Bernard, President, New Orleans Music Teachers Association; Mrs. P. A. Blanchard, President, Parent Teachers Association; Welham P. Brickell; Mrs. J. A. Bumstead, President, New Orleans Music Club; Samuel T. Burns, State Department of Education, Baton Rouge; M. A. Carso; Leonard Denena, Jr.; E. W. Eley, Asst. Superintendent, New Orleans Parish School Board; Frank Ellison; Paul S. Felder, Philip Werlein, Ltd.; Fernand Geoffray; Rudolph Geoffray; Benedict Grunewald, Pres., L. Grunewald Co.; John W. Hyman; Carl Kirst; W. N. Marbut; Dr. Leon R. Maxwell, Dean of Music, Newcomb College; Corinne Mayer, President, Philharmonic Society of New Orleans; Marie Norra; Violet O'Reilly, President, Principals' Association; Alice Pitot; Dr. E. E. Schuyten, Director, Loyola School of Music; J. Jones Stewart; Dr. H. W. Stopher, Dean of La. State University Music School; Yvonne Thomas; E. E. Tosso; Charles Wagner; Ethel Weiss; Pierce Butler, Dean of Newcomb College; Mary Haggerty Calongne; Mrs. Price Fortescue; Ernesto Gargano; Olga Peters; Earl Rice, F. A. G. O.; Violet Sullivan; William C. Webb; W. C. Wellborn; Mrs. S. B. Nadler.

Budget and Planning Committee (Auditoriums, Halls, etc.): Paul S. Felder (Chairman); Charles H. Behre; Benedict Grunewald. Ex-officio: Nicholas Bauer; J. Henry Francis.

Membership Committee: Dr. H. W. Stopher, Louisiana State University, Baton Rouge (in charge of active memberships); J. Jones Stewart, New Orleans (in charge of associate memberships). (Complete personnel of Membership Committee to be announced later.)

Program Committee—J. Henry Francis (General Chairman); **Public Schools, Private Schools, Colleges and Universities—Mary M. Conway**; Mrs. J. A. Bumstead; Samuel T. Burns, State Department of Education, Baton Rouge; J. Campbell Cooksey; Maynard Klein; Dr. E. E. Schuyten; Dr. H. W. Stopher. **Parochial Schools—Father J. B. Bassich** (Chairman); Carmine Benanti; Brother Florian; Brother Titus; Michael Cupero; Mrs. H. G. McDonald; Helen McGrath; Eileen MacKinnon; Sister Bartholomew; Sister Mary John, O. P.; Sister Mercedes; Sister Norbertine, S. S. N. D.; Charles A. Wagner.

Publicity Committee—Maurice Ries; J. Jones Stewart.

Entertainment Committee: Violet O'Reilly (Chairman); Mrs. P. A. Blanchard; Mrs. J. A. Bumstead; Mrs. F. Gordon Eberle.

Hospitality Committee—E. W. Eley (Chairman); Ray Abrams; Frank J. Beier; Emile A. Bertucci; Cora D. Buck; Emma Pritchard Cooley; Louella Egan; J. M. McArthur; Georgine McCay; Bernard Parun; John S. Pearce; Caroline S. Pfaff; Susan B. Power; Mrs. Adele Stewart; Augusta J. Tete.

Registration: Raymond A. Anderson, Treasurer of the Southern Conference for Music Education; Sam Fowlkes, New Orleans Chamber of Commerce.

Radio Committee: Welham P. Brickell; Leonard Denena, Jr.; P. K. Ewing; A. J. Lacoste; Corinne Mayer; Mary V. Moloney; Capt. A. C. Pritchard; Cora Sadler; H. W. Wheelahan.

Art Committee: Mrs. Annabel J. Nathans; Mary F. Baker; Marie de H. LeBlanc.

Affiliated Organizations: Frank Ellison; J. Jones Stewart; Charles Wagner.



NEW ORLEANS CONVENTION COMMITTEE—SOUTHERN CONFERENCE FOR MUSIC EDUCATION

This picture was taken at a recent meeting of the Convention Committee. Among the members of the Committee in the picture: Mrs. F. Gordon Eberle, Mrs. O. J. Brennan, Father J. B. Bassich, Joseph E. Maddy (Conductor, All-Southern Conference Orchestra), Mary M. Conway (Vice-Chairman Convention Committee), Supt. Nicholas Bauer (General Chairman Convention Committee), J. Henry Francis (President of Southern Conference), S. J. Cuthbey, Maurice Ries, J. Jones Stewart, S. T. Burns (State Director of Music), Paul S. Felder. (See complete personnel of Committee above.)

All-Southern H. S. Chorus, Orchestra and Band

New Orleans, La., April 7, 8, 9, 10, 1935

THE All-Southern High School Chorus, the All-Southern High School Orchestra, and the All-Southern High School Band will be comprised of selected music students who are recommended by their teachers and supervisors. As indicated by the titles of the organizations, the Chorus, Orchestra and Band will be recruited from the entire territory of the Southern Conference. The players and singers will prepare the required music under the supervision of their local teachers and music supervisors, and following a series of rehearsals at New Orleans, will give gala concerts for the Southern Conference and the citizens of New Orleans in the Municipal Auditorium.

Selection of Players will be made about February 15, 1935, from applications on hand at that time. Applications received after that date will not be considered unless vacancies occur. The players and singers will be chosen by comparison of their qualifications as shown by their applications and attested by the supervisor or director, upon whom is placed responsibility for the students' ability and preparedness. Early applications will be considered first.

NOTE: Horns, oboes, bassoons, alto and bass clarinets are usually the last sections of the band to be filled and supervisors and directors should consider this fact when entering players.

Violas, string basses and harps are usually the last sections of the orchestra to be filled and supervisors should consider this fact when entering players. Since every violinist should learn to play viola, it is suggested that instead of entering two violinists from one school, one of the violinists should be induced to take up viola for the occasion if accepted. This plan will benefit the local school orchestra as well as the All-Southern Orchestra.

Costs. The enrollment fee of \$12.00 covers cost of room and meals, music and souvenir pin. Transportation to and from New Orleans and money for incidentals will be supplied by members, or by schools, local clubs, business firms, or individuals interested in the development of music education through this medium. The total expense to be borne by the applicant, aside from the enrollment fee, will include travel, meals en route, strings, reeds, and similar incidentals. (Photo of each group will be available at about \$1.00 per copy, if desired.)

Supervision. Chaperons and counselors will be provided under the direction of the committee. Conference members and friends desiring to serve in this capacity should communicate with President J. Henry Francis, 1425 Lee St., Charleston, West Virginia.

Music. Music will be sent to accepted players or singers about February 28 for advance preparation. Members of the chorus, orchestra and band who have not mastered their music before the tryouts to be held the first day of the gathering, or instrumentalists who cannot play in tune will not be permitted to take part in the concert. Following is the music for each of the organizations:

ALL-SOUTHERN HIGH SCHOOL CHORUS

Oh Susannah—Foster, arr. by Koshetz. [Witmark, 2680.]
Crimson Rose—Clokey. [Birchard, Laurel 527.]
A Spring Song—Pinsuti. [Ditson, 4122.]
In the Luxembourg Gardens—Manning-Riegger. [G. Schirmer, 7619.]
Song of the Volga Boatmen—Arr. Stoessel (with Orchestra). [Birchard, Laurel 317.]
Eldorado—Pinsuti. [Ditson, 7182.]
Today There Is Ringing—Christiansen. [Augsburg, 63.]
Good Tidings to Zion—Christiansen. [Augsburg, 96.]
Now the Day is Over.
Under Blossoming Branches—E. Meyer-Helmund (Translation by Geo. Osgood. [Ditson, 5420.]

ALL-SOUTHERN HIGH SCHOOL ORCHESTRA

Rienzi Overture—Wagner.
Symphony No. 4—Tchaikowsky (Second and Fourth Movements).
La Source Ballet—Debussy.
Song of the Volga Boatmen—Arr. Stoessel (with Chorus). [Birchard.]

ALL-SOUTHERN HIGH SCHOOL BAND (Revised List)

Phedre Overture—Massenet. [Oliver Ditson or Carl Fischer.]
Symphony in B-Flat—Fauchet (first movement). [Witmark.]
Don Quixote Suite—Safranek. [Carl Fischer.]
Southern Rhapsody—Hosmer. [Carl Fischer.]
Universal Judgment Overture—Di Nardis. [Carl Fischer.]
University Grand March—Goldman. [Carl Fischer.]
(Marches to be announced later.)

Schedule. Members of the chorus, orchestra and band will report for registration in New Orleans, April 7. Schedule of rehearsals, clinics and concerts will be announced. The routine of the four-day period will, of course, be suitably interspersed with recreational and social features and with opportunities for the students to benefit by important activities of the Conference.

Where to Send Applications. Applications and all correspondence regarding the chorus, orchestra and band should be sent to the persons whose names are given below:

Chorus: S. T. Burns, State Director of Music, Capitol Bldg., Baton Rouge, Louisiana.

Orchestra: Ralph Colbert, 660 West Second N., Morristown, Tennessee.

Band: J. Jones Stewart, 5342 St. Charles Ave., New Orleans, Louisiana.

President's Letter

JUST BACK from a "flying" trip down to New Orleans with our good friend, Joseph E. Maddy, to study out the situation and perfect plans for the "housing" of the Southern Conference Chorus and Orchestra and the general arrangements for the Conference. Folks, the "lay-out" so far is great, and we are going to have a record breaker.

I recently had a letter from Sam Burns, the newly appointed State Supervisor of Music for Louisiana, and one of the liveliest of the "live-wires" down there. Says he, smiling complacently (or so I imagine it), "Have you read Lyle Saxon's *Fabulous New Orleans?* If you have not, you should read it for inspiration for the letters which you write for the general information about the Conference. The description of the City, its romance, its glamour, its beauty, are even more thrilling than the City itself, and you would most surely get a fine inspiration for describing the wonderful time which we are going to have at the Conference in April."

You know, I'm not quite sure just how to take that. On the face of it, it looks like a kindly suggestive and friendly piece of information. At the same time, it has the earmarks of a "dirty dig". Oh, well! Putting the best construction upon it (and, as I know it was intended) I am passing the suggestion on to you. This

Wonder City of the Southland

already stands open, inviting and expecting us. But, as I told my enthusiastic correspondent, it's the people who live there that make any home or community. And right there is where we can really clinch it, this time. For, from our genial host, Nicholas Bauer, Superintendent of Schools, and his ardent co-worker, Miss Mary Conway, Supervisor of Music, through a long list of many, many others (not forgetting our good friends, Sam T. Fowlkes, Jr. and Sr., and Messrs. Weiss and Felder) everybody is enthusiastically working to give us a most royal welcome and to put on an epoch-making program of entertainment.

Then, for those of you who do not care so much for the social side, the historical element may have some special attraction. On the other hand, a glance at the program should furnish a decided incentive to every Music Teacher and Director of Music Education to attend and lend a hand. It would seem to me, also, that this is the sort of program that should appeal to our superintendents, and boards of education. In fact, I wish we might bring the Wednesday afternoon session, particularly, to their attention. That is going to be a wonderful meeting in every way.

Altogether, here's the chance you need to get in touch with the best of the current (and advanced) ideas in your line, as well as a splendid opportunity to discuss your own experience, and so forth, all of which should prove a genuine boost to the profession, generally. How about that assistant of yours? Perhaps a little excursion into the realm of workers from other localities will furnish just the inspiration (not to say "correction") you have wished for.

Here's hoping!

J. HENRY FRANCIS, President

Music Educators Journal

WISELY SELECTED PUBLICATIONS

That Will Please Performers and Patrons

CHORUSES

TWO-PART, Treble Voices (S.A.)

S-567—March	Creighton	.12
S-595—Come, Let Us Go A-Maying.....	Gluck	.12
S-589—Let's Go! America.....	Logan	.12
S-590—Hope	Powell	.12
S-594—Dance, Ye Gypsies!...J. Brahms		.12
S-592—The Spring Is Here Again.....	Zamecnik	.12
S-577—If You Can't Sing, Whistle.....	Blight	.12
S-603—Song of the Danube.....J. Strauss		.12
S-504—Bells of the Sea.....Solman		.12
S-601—Nobody Knows the Trouble I've Seen.....Adapted by Zamecnik		.12
S-599—The Mill Wheel.....Miles		.12
S-602—Cradle Song.....J. Brahms		.12
S-600—There Are Fairies Dancing On the Lawn.....Adapted by Zamecnik		.12
S-606—Bobolink	Zamecnik	.12
S-575—Broncho Boy.....Zamecnik		.12
S-605—Elegy of the Sea..Tschaikowsky		.12

THREE-PART, Treble Voices (S.S.A.)

144 —Prayer Perfect.....Stenson	.15
100 —Indian Dawn.....Zamecnik	.15
135 —To Sing Awhile.....Drummond	.15
3001 —Tom, Tom, The Piper's Son.....High	.15
S-509—I Hear the Bees A-Humming.....Zamecnik	.12
S-507—The Wind at Night.....Zamecnik	.12
S-583—Little Glow-Worm.....Wellesley	.12
92 —The Little Old Garden.....Hewitt	.15
62 —I Love a Little Cottage.O'Hara	.15

THREE-PART, Male Voices (T.B.B.)

S-585—Pickin' Cotton.....Wellesley	.12
S-560—The Gay Troubadour.....Wellesley	.12
S-588—A Little Lesson in Philosophy.....Van Norman	.12
S-586—The Open Road.....Zamecnik	.12
S-561—Sing Me a Chantey With a Yo-Heave-Ho.....Wellesley	.12
S-555—The Cossacks.....Van Norman	.12
S-554—Moving Along.....Zamecnik	.12
S-579—Where the River Goes Down to the Sea.....Reynard	.12

THREE-PART (S.A.B.)

S-549—Lost in London Town..Mitchell	.12
S-545—Song of the Fisher-boats.....Zamecnik	.12
S-543—In a Hundred Thousand Years.....Solman	.12
S-544—A Pirate Bold.....Fisher	.12
S-525—Neapolitan Nights.....Zamecnik	.12

FOUR-PART, Male Voices (T.T.B.B.)

186 —Can't Yo' Heah Me Moanin', Lord	James	.15
24 —Lassie O'Mine.....Walt		.15
185 —The Vesper Bells Are Ringing.....Van Norman		.15
173 —A Glad Prayer.....Stenson		.15
182 —Bombay	Zamecnik	.15

FOUR-PART, Mixed Voices (S.A.T.B.)

180 —Gypsy Wildflower.....	Zamecnik	.15
6002—Just for Today.....	Seaver	.15
178 —Waitin' in the Shadows.....	Wellesley	.15
102 —A Japanese Sunset.....	Deppen	.15
98 —Indian Dawn.....	Zamecnik	.15
187 —My Prayer.....	Zamecnik	.15
2 —One Fleeting Hour.....	Lee	.15
86 —Rosita	Dupont	.15
64 —I Love a Little Cottage..	O'Hara	.15

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This carefully compiled collection of works by famous composers has been skilfully arranged for small group performance by J. S. Zamecnik. It provides the finest of moderately easy ensemble material, such as "TRAUMEREI-ROMANZE" by Schumann, "FUR ELISE" by Beethoven, "TAMBOURIN" by Gossec, "INTERMEZZO-NOCTURNO" (from Midsummer Night's Dream) by Mendelssohn, "MINUET" by Mozart, "TWO PRELUDES" by Chopin, etc.

Each Part, 50c; Piano Part, \$1.00; Conductor's Score, \$1.50.

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A group of individually successful and melodious concert numbers for advanced bands.

Contents

SIMPLICITY.....	Dorothy Lee
A JAPANESE SUNSET.....	Jessie L. Deppen
SPARKLETS.....	Walter E. Miles
SPIRIT OF AMERICA.....	J. S. Zamecnik
NOLA.....	Felix Arndt
WATER LILIES.....	Floyd J. St. Clair
ELEANOR.....	Jesse L. Deppen
MEN OF SPARTA.....	J. S. Zamecnik
VALSE DANSEUSE.....	Walter E. Miles
LEGEND OF A ROSE.....	Jules Reynard

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Each of these versions has proven highly successful and extremely unique for Spring Festivals or other mass group performances. They have been written especially for school programs, with difficult passages carefully modified in a manner that adds rather than detracts from their effectiveness. There are solos, duets, trios, quartets and colorful choral climaxes,—all combining to provide a masterful presentation.

For mixed voices; no costumes or scenery required; of fifteen minutes duration, with the possibility of cutting that time in half if desired.

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LIGHT CAVALRY—Overture.....	Fr. von Suppe
THE BOHEMIAN GIRL—Selection.....	M. W. Balfe
AMERICAN NATIONAL AIRS—Selection...Compiled by J. S. Zamecnik	
WHO IS SYLVIA?.....	Fr. Schubert
POEM.....	Zdenko Fibich
MINUET—From "Berenice".....	G. F. Handel
THE SLEEPING BEAUTY.....	P. Tschaikowsky
LONDONDERRY AIR.....	Arr. by J. S. Zamecnik
TALES FROM THE VIENNA WOODS—Waltz.....	Johann Strauss
BALLET OF SYLPHS.....	H. Berlioz
COUNTRY GARDENS.....	Adapted by J. S. Zamecnik
MARCHE FANTASTIQUE—Prelude from "Suite L'Arlesienne".....	Georges Bizet

Each Part, 50c; Piano Acc., \$1.00

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California-Western School Music Conference

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 ADOLPH W. OTTERSTEIN, State Teachers College, San José, Calif., *2nd Vice-Pres. and Editor*

President's Letter

FELLOW WORKERS: In the last message from your president, entitled "Let's Get Together At Pasadena Next Spring", were emphasized the desirability and fruits of coöperation. This letter is to convey the news that, through just such coöperation, the plans for our Conference have been completed—thanks to the faithfulness of many committees and the very hard work of the members of the Program Committee. For details on this and other Sectional Conferences, read this JOURNAL.

Never has a higher type of loyalty and service been in evidence than has been shown during the past year to the Executive Board and Program Committee by music educators from every district of the California-Western Conference.

The San Francisco Bay Region has been definitely organized by Dr. Wm. E. Knuth of San Francisco State Teachers College, with Mr. Arden W. Allen of Oakland as its first president, which is a guarantee of a strong delegation from the North.

The organization of other districts is in the "offing", each a promise that the Pasadena meeting will be well attended.

Aside from the wonderful convention program which has been planned, there

are many reasons why Pasadena should prove a most desirable "Conference City." First of all, it has a natural setting, with its mountains and arroyos equalled by few and not surpassed by any city in the United States. The city is known internationally as a cultural and educational center. It is in this city and its environs that we find such institutions as the California Institute of Technology, Occidental College, the large and influential Pasadena Junior College, Mount Wilson Observatory, the celebrated Community Play House, the Huntington Library, and world-famed hotels and hostels. When we add to these features, a most delightful climate and a generous and hospitable people, what more can be desired?

"Let's all get together at Pasadena next Spring"—from April 14th to April 17th—for a never-to-be-forgotten Conference.

Faithfully yours,
 A. G. WAHLBERG, *President*

Bay Section Organizes

▲ THE No. 1 "Cub Edition" of the California-Western Bay Section Music Educators News Letter received at the Journal office just on the eve of going to press, shows unmistakable signs of a

thriving development in the San Francisco area. "For some time school musicians have been interested in a Bay Area Music Organization as a vital part of the California-Western and National Conferences," says the *News Letter*. "Dinners last fall in Oakland and San Francisco resulted in a definite move to realize such an organization." As a result of these preliminaries the following committees were named:

Executive Committee: W. E. Knuth (General Chairman), Dorothy L. Ketman, Herman Trutner, Ernest Owen, Herman Owen, Elmer Young, Estelle Carpenter, Josef Walters, Reginald Krieger, George Ingram, Constance Frazier, Grace S. Gantt, Arden Allen, John Clover, Kenneth Dodson, Charles McCord, Julia Neppert.

Sub-Committees: (1) Organization—Herman Trutner, W. E. Knuth, Herman Owen, Arden Allen. (2) Social—George Ingram, Nellie Mahoney, Charles Dennis, Grant Gantt, Dorothy L. Ketman. (3) Program—Elmer Young, John Clover, H. Owen, Ruby Ann Lorence. (4) Publicity—W. E. Knuth, Glenn Woods, K. Dodson.

"Looking Forward" articles are contributed to the *News Letter* by Superintendent Edwin A. Lee (San Francisco), Glenn H. Woods (Director of Music, Oakland), Charles Dennis (Director of Music, San Francisco), Arthur G. Wahlberg (President of the California-Western Conference). The purposes of the organization and the manner in which the purposes will be served are given by Elmer Young (Burlingame), in the following statement—one of the best of its kind to reach the Journal office:

"The music teachers of the Bay Area have for a long time sought for an effective local organization where teachers can meet, hold discussions, hear demonstrations, evaluate new school music materials and plan coördinated activities of real educational merit. A large percentage of the music teachers have been and are members of the Music Educators National Conference. A few of us have had the opportunity of attending some of the outstanding National Conferences held biennially. The remainder of our group have attended the Sectional Conferences held in the Southern or Northern part of our state. All of us have dreamed of a Bay Area organization which would make the National and State organizations more vital to our local needs. We have hoped for a local 'get together' where teachers with common interests may chat with old friends and make new friends, where we can participate in round table discussions led by specialists, school administrators, and teachers from our own group; where we can listen to inspiring music by school orchestra, band, choral and small ensemble groups. We believe that this first meeting of the Bay Section California-Western School Music Conference will be the beginning of a new music education that will coördinate the



PLANNING THE CALIFORNIA-WESTERN PROGRAM

Members of the Convention Executive Committee seem to be in light-hearted mood—and well they may be, judging by reports in connection with developments and prospects for the California-Western biennial which reach the Journal office. In the picture standing left to right: Arthur G. Wahlberg, President; Carroll Cambern, California-Western representative for the Music Education Exhibitors Ass'n; Louis Woodson Curtis, National Second Vice-President. Seated, left to right: Helen C. Dill, Past President of Southern District, C.W.S.M.C.; Amy Grau Miller, First Vice-President; Julia Howell, Member at Large, Convention Executive Committee; John Henry Lyons, Vice-Chairman of Convention Executive Committee.

many schools and our large Bay Area community."

The following Round Table and Demonstration program was announced for February 2 at the Mission High School, San Francisco:

Instrumental Affairs—John Clover, Chairman. (1) Bassoon Instruction and its Problems, Eugene LaHaye, San Francisco Symphony. (2) Clarinet and Saxophone Pitfalls, John Geanocos, San Francisco Specialist. (3) Suggestions for More Artistic Trombone Playing, Thomas Ingram, San Francisco Specialist.

Vocal Affairs—Ruby Ann Lorence, Mills College, Chairman. (1) The Pageant—A Worth-while School Project, Miss Josephine Rausch, Supervisor of Social Science, San Francisco Schools. (2) Practical Theory for Choral Groups in the Elementary School and High School, Roy E. Freeburg, San Francisco State Teachers College. (3) Developing an A Cappella Choir, Charles Dennis, Director of Music, San Francisco Public Schools.

The program was followed by a dinner and entertainment at Pierre's Chateau, with Charles Dennis as toastmaster and Edwin Lee the speaker of the evening.

The "News Letter" contains a page of interesting items and comments prepared by Editor William E. Knuth (San Francisco State Teachers College). Conference members interested in observing a "close-up" of an important Conference organization enterprise can, no doubt, secure copies of the "News Letter" by sending postage to Mr. Knuth.

Southern District Meeting

SIX HUNDRED enthusiastic and progressive music educators from all sections of Southern California assembled for the annual winter meeting of the Southern District of the California-Western School Music Conference on Saturday, December 15, 1934, on the campus of the University of Southern California as guests of the school of music of that institution. This group of forward-looking teachers of music meet twice a year for professional self-improvement and mutual encouragement. The winter sessions always occur in Los Angeles, whereas the spring meetings are generally taken to communities neighboring to the great Southern California metropolis.

Although these gatherings are confined to a single day's meeting, the programs parallel in a miniature way the activities of our great National and Sectional Conferences. The program on this occasion was planned by our Southern District president, Helen C. Dill. The richness of its content can be gathered from a perusal of the many interesting items included on the programs not only of the section meetings, but of the general sessions as well. A condensed version of the program follows:

9:00-10:00 A. M.—SECTION MEETINGS

Vocal Section, Christine Springston, San Diego, Presiding. (1) Music—Jefferson High School (Los Angeles), A Cappella Choir (Helen Smith, Director). (2) Material for Voice Classes—Kathryn Barnard, Pasadena Junior College. (3) Vocal Class Techniques—Bertha Vaughn, University of California at Los Angeles.

Instrumental Section, LeRoy W. Allen, Los Angeles Junior College, Presiding. (1) A new type of Band Program—Audre L. Strong, Pasadena Junior College. (2) Tracing Music History Through Instruments—Herbert E. Gray, Pomona College. (3) Demonstration of Instrumental Instruction—Harry Grapengeter, Robert Louis Stevenson Junior High School (Los Angeles).

Music Theory and Harmony Section, Julia Howell, University of Southern California, Presiding. (1) Laboratory use of Materials suitable for eye and ear analysis by High School and Junior College Students.

California-Western Conference Features

BIENNIAL CONVENTION AND FESTIVAL, PASADENA
APRIL 14-17—HEADQUARTERS, HOTEL MARYLAND

Pasadena Day—April 14. School Ensemble Groups will appear in the morning services of the churches of Pasadena and adjoining cities.

Vesper Service (Union Church Service) presenting some of the leading choral groups of Pasadena (5 P. M.).

Buffet Supper, Reception and Musicals, Sunday evening.

General Sessions—Monday morning, Tuesday morning, and Wednesday morning. Outstanding speakers, music programs, and demonstrations.

Section Meetings: Creative music, choral music, instrumental music, piano instruction, senior high school choral activities, college and university, junior high school, parochial schools, music appreciation, elementary music, etc.

Concerts and Musical Interludes will be provided by outstanding music ensembles drawn from the area extending as far north as San Jose and Modesto, and as far south as San Diego, and even from Tucson.

California-Western Student Auditions (see announcement elsewhere in this issue.)

Speakers at general sessions will include superintendents of schools, presidents of colleges, and educators in general.

Guest Day. Monday has been announced as Guest Day. On this day guests representing Service Clubs, Chambers of Commerce, Women's Clubs, Parent-Teachers' Associations, Boards of Education, and other civic groups are invited. Each member is privileged to bring two such guests (for the day sessions on Monday only).

Important: Several of the programs are devoted specifically to the interests of the music-teaching profession, but all of the sessions will be of interest to all persons concerned with music and music education. (Associate Membership is available to any interested persons, and conveys the privilege of attending all sessions and concerts.)

Easter Concert by the Cathedral Choir and the Pasadena Boy Choir under the direction of John Henry Lyons. (Through the coöperation of the Board of Directors of the Cathedral Choir, the scheduling of this event for April 13 provides a delightful prelude for the Conference program.)

(SEE NEXT ISSUE FOR COMPLETE PROGRAM)

Music in the Integrated Program Section, Harriet D. Laidlaw, Lincoln High School (Los Angeles) Presiding. (1) In the Elementary School—Laverna L. Lossing, University of California at Los Angeles. (2) In the Junior High School—Genevieve Rorke, Foshay Junior High School (Los Angeles). (3) In the Senior High School—Ina M. Davids, Manual Arts High School (Los Angeles).

10:15-12:00—GENERAL SESSION

Helen C. Dill, University of California at Los Angeles, Presiding. Walter F. Skeele, Organist, U. S. C. (a) Choeur on the Fourth Gregorian Tone—Wolstenholme. (b) Chromatic Fantasia—Thiele.

Greeting—Max L. Swarthout, U. S. C.

Christmas Masque, "The Holy Night"—Florence Converse, given by Eighth Grade Classes from Beverly Vista School, Beverly Hills. Mary Boland, Director.

Humana Symphony, Fullerton Junior College, Benjamin Edwards, Director. Program: (a) Prologue: Beautiful Savior (12th Century)—F. M. Christiansen. (b) Bless the Lord—Tchesnokoff. (c) Ballad of the Trees and the Master—Matthews. (d) Praise to the Lord—F. M. Christiansen. (e) Snow Mountain—F. M. Christiansen.

Treble Clef Quartet, San Diego State College (June Bowler, Catherine Santer, Gertrude Tyler, Lois Franklin) L. Deborah Smith, Director; Lenora Jenkins, Accompanist. Program: (a) Windy Nights—Gaul. (b) The Nightingale—Tschaikowsky. (c) Pat-a-pan—Old French. (d) Indian Lullaby—Beach. (e) To Music—Schubert. (Baritone Solo by John Tyers.)

Los Angeles All-City Senior High School Orchestra. Dr. Edmund A. Cykler, L. A. Jr. College, Director; William Hartshorn, Los Angeles, Assistant Conductor. Program: (a) William Tell Overture—Rossini. (b) Polevetsian Dances—Borodin. (c) Invitation to the Waltz—Weber-Berlioz.

At the conclusion of the program presented at the general session, two hundred and fifty members of the Conference and their friends adjourned to crowd to capacity the banquet room of the U. S. C. Women's Residence Hall for

luncheon. As luncheon speakers Mrs. Dill presented José Rodriguez, music editor of the KFI Radio Station, and Arnold Schoenberg, the world-famous Austrian composer. Mr. Rodriguez gave an illuminating address on *The Music Teachers and the Radio Station*, while Mr. Schoenberg, who has recently become a resident of Southern California, spoke in a scholarly and distinguished manner on the subject of *The Need of Educating the Rising Generation for Contemporary Music*. The luncheon session closed with a business meeting, an important feature of which was the election of the following individuals as officers for the ensuing year: President, LeRoy W. Allen, Los Angeles Junior College; Vice-President, Elsa Brenne-man, Glendale; Secretary, Lillian Healey, Pasadena; Treasurer, Helen Barnett, Santa Barbara.

The meeting closed with an expression of appreciation of the splendid administration of the Conference activities as these have been directed by Helen Dill and her efficient staff of assistants, and an enthusiastic vote of thanks was extended to Julia Howell and other members of the U. S. C. Music Department for the generous hospitality extended by the University to the visiting music educators. And so closed one of the most successful sessions of this group of loyal Conference members whose earnest endeavor has kept alive in this far corner of the country those professional ideals upon which our National organization is based.

LOUIS WOODSON CURTIS

Carol McNeil, formerly of Denison University, Granville, is now at Arizona Teachers College, Flagstaff. Miss McNeil's position at Denison has been taken by Arthur Huff.

ELKAN-VOGEL PUBLICATIONS

Selected for the 1935 National Solo and Ensemble Contest List

FLUTE AND PIANO

Aubert	Romance Op. 2
Boulanger	D'un Matin de Printemps (diff.)
Breville	Une Flute Dans les Vergers
Debussy	First Arabesque
Debussy	Second Arabesque
Ravel	Pavane

FLUTE SOLO

Bach	Sonata in A Minor
Debussy	Syrinx
Honegger	Dance de la Chevre

OBOE AND PIANO

Lefebvre	Two Pieces Op. 102
Loelliet	Sonata in G
Loelliet	Sonata in E
Platz	Five pieces
Saint-Saens	Sonata

ENGLISH HORN AND PIANO

Gaubert	Romance
Ravel	Piece en forme de Habanera

CLARINET AND PIANO

Boellman	Minuet Gothique
Debussy	Second Arabesque in G
Debussy	Petite Piece
Debussy	The Little Shepherd
Debussy	First Arabesque
Saint-Saens	Sonata in Eb Op. 167

BASSOON AND PIANO

Bach	Aria
Chapuis	Fantasia Concertante
Pierre	Prelude de Concert
Saint-Saens	Sonata

SAXOPHONE AND PIANO

Debussy	Rhapsodie
Debussy	The Girl With the Flaxen Hair
Debussy	Golliwog's Cake Walk
d'Indy	Choral Varie Op. 55

HORN AND PIANO

Saint-Saens	Romance, Op. 36
Saint-Saens	Morceau, Op. 94

CORNET AND PIANO

Reparz	Andante and Allegro (Bb)
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TROMBONE AND PIANO

Magnan	Concerto
Saint-Saens	Cavatine Op. 144

WOODWIND QUINTETS

Barthe	Pastorale
Ibert	Three Short Pieces (No. 1 and 2 only)

WOODWIND SEPTETS

d'Indy	Song and Dances, Op. 50 (2 clar., horn, 2 bassoons flute, oboe)
Pierre	Pastorale Varie—Prelude and Fughetta (2 flutes, oboe, clarinet, 2 bassoons, horn)

WOODWIND OCTETS

Saint-Saens	Second Suite (2 flutes, oboe, 2 clarinets, 2 bassoons, horn)
Saint-Saens	Album Leaves, Op. 81 (Durand) (flute, oboe, 2 clarinets, 2 horns, 2 bassoons)

HARP SOLO

Debussy	First Arabesque
Hasselmann	Reverie
Hasselmann	Mazurka
Torgerson	Valse de Concert

PIANO SOLO

Debussy	Arabesque No. 2 G major
Staub	Sous Bois

TRIOS

Buxtehude	(Violin, Cello and Piano) Sonata in F major (Adagio- Andante)—Grade IV
Chausson	Trio in G minor (2nd movement) Grade V

STRING QUARTETS

Haydn	Largo Assai, Op. 74, No. 3 G minor
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STRING ENSEMBLE

Brahms-Elkan	Lullaby
Mendelssohn-Elkan	Venetian Barcarolle
Scarlatti-Elkan	Burlesca
Tartini-Elkan	Andante

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California-Western Student Auditions

FOR THE FIRST TIME, the California-Western School Music Conference is offering auditions for students in voice, piano and stringed instruments. That the Conference has been a decided means for raising standards of artistic achievement in ensemble groups such as glee clubs, choruses, bands and orchestras is recognized. The purpose of these auditions for soloists is to offer the same encouragement to individual performers, both singers and instrumentalists.

The greatest value of these auditions lies in the stimulation offered to all of the participants for the achievement of a finer type of artistic performance and the impetus given to their musical development and interest.

The winners of the final auditions will be offered debuts in major programs when the Conference meets in the regular biennial convention in Pasadena, April 14-17, 1935. The winners in the piano and stringed instruments divisions will be presented with two outstanding orchestras; the winner in the vocal division will appear on another program of major importance.

General Rules for Auditions

(1) *Eligibility of Applicants:* (a) Contestants must be regularly enrolled school students in any high school, junior college, college, or university of the Conference area (California, Arizona, Nevada, Philippine Islands, Hawaiian Islands) and must be under 21 years of age at the time of the Pasadena Music Conference Program, April 14-17, 1935. (b) Contestants must be indorsed by the music instructor of the school in which they are enrolled. This instructor must be a member of the California-Western School Music Conference.

(2) *Registration:* Registration blanks are obtainable from music instructors in the school, or from Freeman Mathews Music Company, 733 South Grand Ave., Los Angeles, California. Two blanks must be filled out, one to be mailed to the district Auditions chairman and the other, with the registration fee of one dollar, to the General chairman of Auditions, Leslie P. Clausen, Los Angeles Junior College.

(3) *Preliminary auditions* will be held in each of the seven districts of California and in the states of Nevada and Arizona.

(4) *Final auditions* will be held in Los Angeles, March 16th for the winners of preliminary auditions.

(5) *Judges* of recognized standing will be selected from the professional field and their decision will be final. There shall be such a jury for each division—namely piano, voice, and stringed instruments (violin and violoncello).

(6) *Expenses* of the participant will be assumed by himself, his school, or some interested local organization.

Conference Auditions Board: Leslie P. Clausen, Chairman, Los Angeles Junior College; Arnold H. Wagner, University of Southern California; Dwight S. Defty, Long Beach Junior College.

The Music

PIANO

First movement of any one of the following concertos, to be chosen by the contestant:

Grieg Concerto in A minor.
Schumann Concerto in A minor.
Beethoven Concerto in C minor.
Mozart Concerto in D minor.
Rubinstein Concerto in D minor.

(The winner in the Finals will play the first movement of chosen concerto with the San Diego High School Orchestra under the direction of Nino Marcelli. For the final audition, a second piano will play the orchestral part.)

VOICE

Contestants will sing the first two songs on the list below, and one chosen from the remaining three songs. The editions given will be used by the judges.

For the finals an accompanist will be furnished unless contestants prefer to bring their own accompanists.

Ah, Love, But a Day! Mrs. H. H. A. Beach. [Arthur P. Schmidt.]

Down in the Forest, Landon Ronald. [Enoch & Sons.]

Come to the Fair, Easthope Martin. [Boosey & Co.]

To a Hill-Top, Ralph Cox. [Arthur P. Schmidt.]

The Sleigh, Richard Kountz. [Schirmer.]

VIOLIN

First movement of any one of the following concertos:

Mozart Concerto in A major.
Spohr Concerto No. 2.
Mendelssohn Concerto.
Bruch Concerto in G minor.
Wienlawski Concerto No. 2.

VIOLONCELLO

First movement of any one of the following concertos:

Lalo Concerto.
Haydn Concerto.
Dvorak Concerto.
Schumann Concerto.
Saint-Saens Concerto (entire concerto).

The winner in the finals will play the first movement of chosen concerto with the Pasadena Junior College orchestra under the direction of Milton Mohs. For the final audition, piano will play the orchestral part and an accompanist will be furnished unless contestants prefer to bring their own accompanists.

District Auditions Chairmen

The following district and state chairmen have charge of the auditions within their respective sections:

California:

Northern Section—Miss Mary E. Ireland, 2414 T. St., Sacramento.

Central Section—Harvey Whistler, Selma Union High School, Selma.

Bay Section—William E. Knuth, San Francisco State Teachers College, San Francisco.

Peninsula Section—Adolph W. Otterstein, San Jose State Teachers College, San Jose.

North Coast Section—E. V. Jeffers, Humboldt State Teachers College, Arcata.

Southern Section—Leslie P. Clausen, Los Angeles Junior College, Los Angeles.

Central Coast Section—Carl Loveland, San Luis Obispo Union High School, San Luis Obispo.

Nevada: State Chairman—Kenneth Ball, 321 9th Ave., Sparks.

Arizona: State Chairman—E. J. Schultz, University of Arizona, Tucson.

Hawaiian Islands: Chairman—Mrs. Dorothy Kahananui, University of Hawaii, Honolulu.
Philippine Islands: Chairman—Mrs. Petrona Ramos, Bureau of Education, Manila, P. I.

Adjudication PIANO

- (1) **Technic:** (a) Accuracy in notes; (b) Accuracy in rhythm; (c) Articulation and clarity; (d) Evenness of tone.
- (2) **Interpretation:** (a) General musical effect and intelligence in interpretation; (b) Phrasing; (c) Tone quality and variety in quality; (d) Variety in touch (staccato, portamento, legato); (e) Dynamics; (f) Tempo; (g) Gradation in dynamics and tempo; (h) Pedalling.

VOICE

- (1) **Pitch:** Intonation, correctness of melody.
- (2) **Attack and Release:** Precision on note, word and phrase.
- (3) **Tone Quality:** Beauty of quality throughout the range; contrasts in color; regularity and inconspicuousness of vibrato.
- (4) **Volume:** Contrasts, shading; adequacy for a large auditorium.
- (5) **Tempo:** Effectiveness of speed taken; accordance with tempo indicated in the text.
- (6) **Rhythm:** Correctness; maintenance of march of song throughout deviations from regular rhythm.
- (7) **Diction:** Pronunciation; enunciation and emphasis of words and syllables suited to character of selection.
- (8) **Phrasing:** Suited to the thought, musical and emotional content.
- (9) **Observance of Printed Marks of Expression.**
- (10) **General musical effect and intelligence of interpretation.**
- (11) **Stage Deportment:** Posture, facial expression; ease and naturalness of appearance.

STRINGED INSTRUMENTS

(Violin and Violoncello)

- (1) **Tone:** (a) Intonation; (b) Quality.
- (2) **Technic:** (a) Rhythmic precision; (b) Accuracy in notes; (c) Tempo; (d) Bowing.
- (3) **Interpretation:** (a) Phrasing; (b) Dynamics; (c) General musical effect and intelligence in interpretation.

▲
The Eastman School Festival of American Music will this year be given during the first week in April, rather than in May; the dates of the four evening concerts which will constitute the festival are April 2, 3, 4 and 5. The festival program will consist of a concert by the Eastman School Symphony Orchestra and Eastman School Chorus, a concert of chamber music, the concert in the American Composers' series, which is always included in these festivals, and a performance in which Robert Russell Bennett's "Endymion," for chorus, soloists, orchestra and ballet will be given its first performance to be followed by a ballet performance of Deems Taylor's "Circus Days." The program of the American Composers' concert will include Karl Eppert's "Symphony of a City," which will be given its first full performance; one movement of this symphony, "Traffic," was awarded the NBC prize two seasons ago and has been played by the Rochester Philharmonic Orchestra. A new work for orchestra by Bernard Rogers will also be played. Dr. Howard Hanson, Director of the Eastman School of Music, conducts the American Composers' concert with the Rochester Philharmonic Orchestra and the stage performance on the following evening, with the Eastman School Chorus, a ballet corps and the Rochester Civic Orchestra. Three of the festival performances are given in the Eastman Theatre, the chamber concert in Kilbourn Hall.

Recognition of outstanding achievement came to Dr. Hanson, on January 22 when he was notified of his election to membership in the National Institute of Arts and Letters. Dr. Hanson is the first Rochesterian so honored. Election came in recognition of his work as composer, conductor, and educator.

February, Nineteen Thirty-five

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Northwest Conference

Boise, Idaho, April 21-24, 1935

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R. C. FUSSELL, Renton, Washington, 1st Vice-President
BERENICE BARNARD, Moscow, Idaho, Secretary
ETHEL M. HENSON, Seattle, Washington, Director
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ESTHER JONES OLNEY, 315 E. Front St., Missoula, Mont., Treasurer
MILDRED McMANUS, 4194 Crown Crescent, Vancouver, B. C., 2nd Vice-President and Editor

Northwest Conference Headlines

OUR PROGRAM for the Boise meeting is becoming more interesting from day to day. George Dasch, Director of the Chicago Little Symphony Orchestra, has been chosen as the director of our Northwest Orchestra. The proposed program for the Orchestra is as follows: *Swedish Coronation March*, Svendsen; *Overture, Freischutz*, Weber; *Suite, Scenes Pittoresques*, Massenet; *Adagio Pathetique*, Godard; *Colonial Dance*, Dasch; *Menuet and Farandole* from *L'Arlesienne Suite No. 2*, Bizet; *Marche Slave*, Tchaikovsky.

The Northwest Band

James R. Gillette, Director of the Carleton College Symphonic Band, will direct the Northwest Band, as Mr. McAllister has been compelled to resign because of engagements in his own work. We are very fortunate in securing Mr. Gillette as he has been outstanding among other things, in obtaining a remarkably beautiful tone color from his band. He proposes an instrumentation for our Northwest Band which should give us a good idea of how he secures this result. The instrumentation is as follows: 2 piccolos, 8 flutes, 1 English horn, 4 bassoons, 1 contra bassoon, 32 Bb clarinets, 2 alto clarinets, 2 bass clarinets, 2 alto saxophones, 2 tenor saxophones, 2 baritone saxophones, 2 bass saxophones, 4 cornets, 4 trumpets, 6 French horns, 2 baritones, 6 tenor trombones, 2 bass trombones, 6 tubas, 4 string basses, 1 tympani, 2 snare drums, 1 bass drum and 1 harp. This may be a puzzler for the Northwest but I am passing the word on to you with the request that, although it is late, if you know of any players of these more unusual instruments, have them send in an application to W. W. Nusbaum, Oregon City, Oregon, immediately.

The proposed program for the Northwest Band is as follows: *Chorale-Prelude, We all believe in one God*, Bach; *Poem, Universal Judgment*, De Nardis; *Three Dances from the Bartered Bride*, Smetana; *First Movement, Symphony in Bb*, Fauchet; *Egyptian March*, Strauss; *Polka and Fugue*, Weinberger; *Janina*, Drumm; *Prelude*, Beghon; *Serenade Rocco*, Meyer-Helmund; *Headlines*, Colby.

National Champion Demonstration

Word has been received that we may expect to have a demonstration by a national champion drum major, and a marching demonstration by a band trained by an instructor who has developed two national champion marching bands. In

this latter demonstration the technique will be explained in such a way that observing directors can grasp the details and take them home to their own bands.

The Northwest Chorus

Our program will be of interest to vocalists for we shall have our Northwest Chorus under John Beattie, Dean of the School of Music of Northwestern University. Details of the Chorus program were given in the last JOURNAL.

Mention has also been made of the concert by Lawrence Tibbett, Saturday night, April 20th, under the auspices of the Boise Community Concert Association. You are again reminded that whether you have a membership or not in this Association, it will be necessary for you to send in a request for a reservation if you plan to attend this concert, as the seating space is limited. Every possible means will be employed to assure Conference members seating space at this concert provided requests are sent in advance to Miss Judith Mahan, Public Schools, Boise, Idaho.

Another vocal treat will be the A Cappella Choir under Donald Foltz on the All-Boise night, Sunday, April 21st. This choir has established an enviable reputation in the Inter-Mountain area.

With the Conference banquet Monday night, the orchestra concert Tuesday night and the band and chorus concerts Wednesday night, we will have a full program of exceptional music. Many other groups, soloists and speakers will

Notice to Northwest Conference Members

▲ AT THE 1933 biennial meeting of the Northwest Conference a resolution was unanimously adopted whereby the Northwest Conference members agreed to change its name to conform to the new name adopted by the National Conference at its 1934 biennial. Therefore, at the 1935 business meeting to be held in Boise, Idaho, the necessary amendments to the Northwest constitution and By-Laws will be presented to provide for changing the name of this organization to *Northwest Music Educators Conference*. This will be, in effect, a confirmation of our previous action, and this notice is given in accordance with Article X of our Constitution.

CHARLES R. CUTTS, President

be heard during our day-time sessions. Further details will be announced in the next issue of the JOURNAL.

Montana Tops the List

A membership report from Mrs. Olney indicates that Montana has two members for every other member in the whole of the rest of the Northwest Conference. How does that happen? Montana teachers' salaries are in the lowest fourth bracket of the United States. Two of the Northwest States' salary schedules are in the upper bracket and another is in the second bracket. Part of Montana's fine showing, I know, is due to her excellent state chairman, while the other states have either been without state chairmen or have had new ones but recently appointed, but this does not explain the number of formerly active members in the other states whose dues are reported unpaid at this writing. If the principles and aims of our organization are worth while (and who can successfully maintain that they are not?), then surely all progressive music educators want to support and advance our work. Membership is the first step; an active membership that does not end with the payment of \$3.00 and a cursory glance over the pages of the JOURNAL. There are many loyal, faithful and energetic members of this Conference. Must they bear the whole burden? This is your Conference. You receive the benefits and the amount of benefit you receive is determined to some extent by the degree of your activity. The rest you receive unearned. A second step should be taken by all Conference members, in fact by all effective music educators, and that is to spread information about the Conference and its program.

This is a challenge to the other states in our Conference to equal Montana's percentage of members by the first of March. It can be done easily if everyone lends a hand.

Do You Accept the Challenge?

In the last issue of the JOURNAL we reported that Miss Helen M. Kretsinger, 628 Douglas St., Wenatchee, was state chairman for Washington.

Miss Dorothy E. Messenger is the new chairman in Idaho. Her address is Junior High School, Lewiston.

We have asked Miss Louise Woodruff of the Southern Oregon State Normal School at Ashland, the first state chairman in Oregon at the time the Conference was organized, and Mrs. Anne Landsbury Beck, our immediate Past-President, to share the burdens of the Oregon state chairmanship until Conference time.

If you accept the challenge to equal Montana's record write to the nearest one of these chairmen and tell them what you will do to help.

CHARLES R. CUTTS, President

Elementary Instrumental Music in Evansville, Indiana, Schools is reviewed in a very interesting study by Claude B. Smith, Director of Elementary Instrumental Music. Instrumental music in the elementary grades was inaugurated on a curricular basis last fall, and there are now nineteen band and orchestra directors who are full-time teachers in their respective schools. Instrumental classwork is handled by five men and a two-year course of study is now being worked out. No doubt Mr. Smith will be glad to mail copies of his report to any persons interested, but it is suggested that fifteen cents be sent to cover postage.

February, Nineteen Thirty-five

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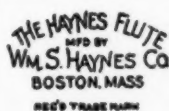
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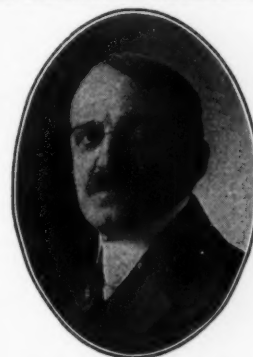
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SCHOOL MUSIC PROBLEMS

THE SCHOOL MUSIC Problems Round Table has opened a new medium of cooperative service which extends practical benefits of the Music Educators National Conference to the most remote points in the United States, and even into other lands on this continent and across the sea. The replies received from JOURNAL readers in response to the requests for suggestions and information included in the first installment of the "Round Table" indicate the same alert and helpful attitude that has always characterized the activities of school music folks.

As explained in the November-December issue, the letters printed in this department are among those received in response to the announcement made during each Music and American Youth program to the effect that listeners are invited to write for information regarding the Music Educators National Conference and the services it affords, or for any aid that can be given in connection with specific questions and problems pertaining to music in the schools.

The "Round Table" serves a twofold purpose:

(1) To enable readers to make direct contact with the inquirers through the columns of the JOURNAL. Communications will be forwarded and in cases where of sufficient general interest will, with the permission of the writer, be published in whole or in part in the JOURNAL.

(2) As a medium through which can be supplied in printed form information and comments in response to inquiries received. Therefore, the letters and excerpts are selected for publication either because they are examples of inquiries most frequently received, or because of some special interest attaching to the communication or the reply which is requested.

It should be pointed out that in cases where the information sought is already available in printed form in publications issued by the Conference, or in other books and publications readily obtainable by anyone, or in the catalogs of publishers, manufacturers, and the like, the necessary references are given in the simplest form possible. In many instances a copy of the MUSIC EDUCATORS JOURNAL provides through its text or advertising pages either the direct information or the source thereof.

In other instances, however, aid or practical advice can be provided only through the personal interest and effort of persons in the field who are willing to share their professional knowledge and experience. It is in this respect that the service of the Conference, through the cooperation of individual members, has been and continues to be so vital to the development of music education.

Readers are invited to address replies to the key signatures (initials and serial number) in care of the MUSIC EDUCATORS JOURNAL, 64 East Jackson Blvd., Chicago, Ill.

From a Principal. We are nestled here in the hills of West Virginia, a coal mining community, and I have been trying to develop music in the school for the past eight years. I have around eight hundred children in the grades and junior high. Only a very few have any opportunity at home for music, as most of them are too poor to buy instruments. We have a band of twelve pieces, but do not have any bass instruments, as the parents are not able to buy expensive ones. I don't know whether you are in a position to give us the kind of aid we need, but I am giving you our story for what it is worth.—J. H. H., West Virginia (29).

[Letters such as this should bring warm response from Journal readers—at least in appreciation for what this courageous principal is undertaking in order that music may be brought into the lives of the eight hundred children under his care. Perhaps this appeal—and the one from R. W. B. following, will be brought to the attention of someone who can offer practical aid, or suggested procedures for further development of the music program in this school.]

A Consolidated School Without Music. I am employed as principal in a consolidated school located on U. S. Highway 62, which is a well-maintained gravel road at present. In the central plant there are enrolled one hundred and forty children in the twelve grades, while the wing school, four miles removed, has about forty children. Each school has a piano. The children are eager to sing but there is no person in the community who is trained to direct public school music. Since the school is operating on federal aid funds the Board of Education cannot employ additional teachers this year, consequently the children are denied the benefits they so rightfully deserve. The case becomes the more meritorious when we recall that the majority of the children live in homes lighted by kerosene lamps, thus being denied the use of the radio. Their lives are virtually barren of aesthetic culture, I regret to say. Can your organization offer help or suggestions that will enable us to secure music instruction for our children?—R. W. B., Arkansas (24)

From a Citizen and Music Lover. I have been listening to the Music and American Youth programs with a great deal of interest—first, for the programs themselves, and second because I have been interested to see what it is possible to accomplish in a musical way with young timber. I am impressed with the wonderful possibilities for the advancement of music the country over, through the education of the taste of our youth, and I would like to bring the able addresses which have been given to the attention of members of our local Board of Education with whom I am acquainted. The work done in our local schools is good, all things considered, but I would like to encourage a larger investment both of money and time along this line.—D. F. E., Connecticut (22).

[In addition to the reprints of the Music and American Youth radio addresses, the Music Educators Journal, the Yearbook and certain bulletins and pamphlets issued by the Conference provide material which D. F. E. and others will find of value in directing attention of school authorities and laymen in general to the current trends in this field. Note reply to F. W. A.; also see list of Conference publications elsewhere.]

Junior Chorus. I understand that you have material that would be helpful to junior choirs and groups of young singers. I would appreciate hearing what information you may have.—F. S. F., Pennsylvania (28).

[See answers to F. A. K. and S. M. J. below.]

Music Lists. Where can I secure lists of music performed at the National Conference in 1934? I am particularly interested in music for elementary school choruses, suitable for festival use. F. A. K., Missouri (33).

[In-and-Around Chicago Elementary Chorus will sing at its 1935 concert:

For Boys: Where'er Ye Walk (Unison. Novello & Company edition); The Mermaid—Arr. by Dunhill (Arnold Descant Series, Carl Fischer).

For Girls: Old Gaelic Lullaby—Hadley (S. A.—C. C. Birchard & Company); A Shepherd Kept Sheep—Thiman (Two-part Canon—Novello & Company).

For Boys and Girls: Come Let Us to the Bagpipe's Song, from "Peasant's Cantata"—Bach (Unison—Twice Fifty-five Songs, Brown—C. C. Birchard & Co.); The Frogge and the Mouse—Martin Shaw (S. A. Curwen edition); Twinkle, Twinkle Little Star—Rathbone (Two-part Canon—Novello & Company); Dancing in the Snow—Ukrainian Folk Song (S. A.); Night—Randelger (S. A.—Novello & Company); The Pipes o' Pan—Baines (S. A.—Theodore Presser).

See answer to S. M. J. below.]

Elementary Chorus. I have enjoyed your broadcasting and found it very beneficial to me, as this is my first year teaching music. I would be very grateful if you would send me music lists and any suggestions you think would help me in training the following: Fifth and sixth grades—mixed, girls' and boys'; seventh and eighth grades—mixed, girls' and boys'; girls' quartet.—S. M. J., Illinois (20).

[Good suggestions are to be found in the music programs for the 1934 National Biennial of the Music Educators National Conference, printed on pages 349-352 of the 1934 Yearbook. The list includes programs by various grade school choruses. This Yearbook also includes articles pertaining to vocal music in all departments, including the grades. The same is true of the 1933 Yearbook, which among other articles pertaining to elementary music contains "Singing in Elementary and Junior High School" by Mabelle Glenn. Every teacher should be familiar with the list of Conference bulletins (printed elsewhere). Especially recommended: Official Committee Report No. 1 (Report of the Committee on Vocal Affairs, 1930); Research Council Bulletins 9 and 13 (respectively, "Standards of Attainment in Sight Singing at the End of the Sixth Grade," and "Newer Practices and Tendencies in Music Education"). See answer to F. A. K. above.]

High School Glee Club Problems. We have an appalling lack of music here in our schools. I am doing my best to help along a glee club (boys and girls) in our high school. When visiting it last week I saw that it had very little cooperation and encouragement. The director is a young woman of very little experience and consequently does not have the knowledge of just the suitable music to use. Will you please send me a

list of pieces which are tuneful and not too difficult. You need not hesitate to list the numbers that have been sung often and therefore might not be attractive to clubs of more experience. I should like to have lists for boys alone and girls alone too. Your Sunday morning programs are wonderfully inspiring. It is very discouraging to realize that our children are missing so much of their rightful heritage—D. O. F., Louisiana (25).

[As a beginning the list of pieces to be used by the All-Southern High School Chorus at New Orleans in April is referred to this inquirer. It is hoped that the high school which is receiving such generous and earnest help from D. O. F. will be well represented at New Orleans. Incidentally, it must be a real joy for such a loyal supporter of music in the schools to witness the developments, and the promise of still greater developments, of music education in Louisiana. Things have been happening rapidly in Louisiana since D. O. F.'s letter was written, what with the new State Department of Music Education recently installed, plus the activities in connection with the forthcoming meeting of the Southern Conference for Music Education in New Orleans.]

Starting Orchestra and Band. Will you kindly send me a copy of Dr. Bradley's speech that was sent over the air? I am trying very "strenuously" to introduce orchestra and band music in our high school. I would like to make several copies for our bulletin boards and to send to the parents.—F. W. A., West Virginia (21).

[The radio addresses of the Music and American Youth series are published in the Music Educators Journal. Dr. Bradley's address was included with others in the issue of November-December, 1934. In addition to the material supplied in current issues of the Music Educators Journal, the Yearbook, bulletins and other Conference publications also contain a variety of articles and data available for such use as F. W. A. indicates. This material represents contributions of laymen, general educators and specialists in the music education field. Suggested articles in the 1934 Yearbook: "Community Service Through Instrumental Music," William D. Revelli; "The Place of the Band in Making a Musical People," Lee M. Lockhart; "Some Aspects of the Marching Band," Mark Hindsley. Also, general articles including two excellent ones on education through music representing the "general viewpoint" and the "school viewpoint," respectively, by Rabbi James G. Heller of Cincinnati, and Charles H. Lake, Superintendent of Schools, Cleveland.]

Movable-Do. I wish to express my sincere appreciation for the splendid Sunday morning programs that you are broadcasting over the National Broadcasting Company network, in the interest of music. And it is such broadcasts as these which are immeasurable in their importance. . . . I am connected with the instrumental department of the local public schools, and in quest of improvement and comparison. . . . I am interested in discussions of "movable-do" if any such are available. I would like to learn what schools have dropped the movable do, in part or as a whole.—A. V., Texas (23).

[To the best of our knowledge there is no available list of public schools which do not use the "movable-do." Notable examples, however, are the schools of Des Moines, Iowa (Lorraine E. Watters, Director of Music); and Rochester, New York (Charles H. Miller, Director of Music). See answer to T. N. U. below.]

Sunday School Junior Choir. My Young People's Department of the Sunday School has just organized a junior choir. Can you give us any suggestions to help us make a success of it?—P. V. G., Colorado (27).

Sight Singing. I am a voice teacher forced by circumstances to attempt to teach music in the schools. Can you refer me to some general articles on the subject of sight singing, solfege, etc., etc., as applied to school work? What is tonic sol fa?—T. N. U., Wyoming (23a).

[There is a great deal in print that would be of interest to T. N. U. The Music Educators Journal contains many articles: A contribution in this issue by Alfred Walker may be of interest. Conference Yearbooks also are rich in articles on the general subject described by T. N. U., among others: Names for Tones—by W. Otto Miessner in the 1931 Yearbook should be of interest. See also Research Council Bulletin No. 13, "Newer Practices and Tendencies in Music Education"; Research Council Bulletin No. 9, "Standards of Attainment for Sight Singing at the End of the Sixth Grade"; also "Report of the Committee on Vocal Affairs," 1930 (Committee Report No. 1). Consult indices of recent issues of the Yearbook. Articles in the Music Educators Journal which are still available include: "Solfege: An Essential in Musicianship"—Melville Smith (May, 1934, also in 1934 Yearbook); "Vocal Diction—In a Nutshell"—T. Campbell Young (October, 1932); "To Syllable or Not to Syllable"—T. P. Giddings (October, 1932); "Teaching Sight Singing Without Syllables—The Rochester Plan"—Charles H. Miller (October, 1930). Refer to publishers' announcements for other books and material.]

National High School Solo Singing Competitions

THE Vocal Section of The M. E. N. C. Committee on Festivals and Contests is coöperating in the 1935-36 High School Solo Singing Contests with an independent committee representing the American Academy of Teachers of Singing, the Chicago Council of Teachers of Singing, and other representatives of the vocal teaching field. The Vocal Section of the Conference Festivals and Contests Committee is headed by Richard Grant of Penn State College; and Alfred Spouse, Assistant Director of Music, Rochester (N. Y.) Public Schools, has been named to represent all the coöperating groups. (Mr. Spouse is also chairman for the Eastern Conference Contests.) Preliminary contests will be held at the 1935 Sectional Conferences; finals at the 1936 National. Awards will be announced later. Following is the music list for the 1935 preliminaries:

SOPRANOS

My Lover is a Fisherman, Strickland (B-flat minor).....Ditson
Solvejg's Song, Grieg (A).....Ditson

ALTOS

The Morning Wind, Branscombe (D).....A. P. Schmidt
Even Song, Olmstead (E).....G. Schirmer

TENORS

Blue Are Her Eyes, Watts (F-sharp).....Ditson
Who Knows? Stickles (G).....Huntzinger

BARITONES

Cargoes, Dobson (E-flat).....G. Schirmer
Trade Winds, Keel (E-flat).....Boosey

As in the 1934 contest, students will be allowed to sing two songs, one chosen from the above list in their classification, and one of their own choice. The above chosen songs were selected by a joint committee from the National Conference, the American Academy of Teachers of Singing, the Chicago Council of Teachers of Singing, and independent teachers in the Conference. The titles are those which received a majority of votes in each classification.

Without giving the full text of the rules adopted by the committee, the following paragraphs supplied by Mr. Spouse will

suffice for preliminary guidance. The full text will be published later.

(1) The Sectional Contests will be entitled "1935 Preliminary Competitions". Winners in the various conferences will be eligible for the Final Competition at the National in 1936.

(2) Each high school within the territory of the respective Sectional Conferences may send not more than two competitors to the preliminary competitions.

(3) Each competitor must present a statement signed by the high school principal and by the parent or guardian certifying that he or she is a registered student in good standing and has passed his or her sixteenth birthday.

(4) The management of the competitions shall provide one or more official accompanists for competitors who do not provide their own.

(5) The judges for the Sectional Conference contests shall be appointed by the president or the vocal committee of that Conference and should be of the highest caliber. The chairman of the National Conference Committee will be glad to advise with any Sectional Conference official who wishes to consult him.

(6) The grading shall be according to merit, irrespective of voice classification. Each singer winning an honor grade will be given a certificate which will qualify him or her to enter the competition at the National Conference in 1936.

(7) Each Conference may not send more than a total of eight singers to the Final Competitions.

(8) Registration blanks shall be the same for all competitions. Copy of the registration blanks may be had from Richard Grant, Chairman, State College, Pennsylvania, or from Mr. Spouse at the address below.

(9) The judges' rating sheets shall be uniform at all competitions. Copy for the judges' sheets will be furnished by Chairman Grant, State College, Pennsylvania. This will insure a uniform basis of marking for all competitions.

(10) For information concerning the 1935 preliminary competitions write to the following Sectional Conference chairmen:

Eastern Conference: Alfred Spouse, 13 Fitzhugh St., Rochester, N. Y.

North Central Conference: H. W. Seitz, 1690 Burlingame, Detroit, Mich.

Southwestern Conference: Mabelle Glenn, 207 Studio Bldg., Kansas City, Mo.

Southern Conference: Mrs. Grace P. Woodman, Princess Ann Hotel, Asheville, N. C.

Northwest Conference: Vincent Hiden, 2407 Washington St., Olympia, Wash.

California-Western Conference: For information concerning student solo auditions which include voice, violin and piano, see February Journal, page 54, or write, Leslie P. Clausen, 855 N. Vermont Ave., Los Angeles, Calif.

ARMCHAIR GOSSIP

By E. S. B.

MUCH was once heard about New Year resolutions when January rolled around. Even though not addicted to making resolutions in any formal sense, one is bound to observe that the whole idea is approached nowadays in a spirit of merriment and jest. There remain few persons so hardy as to proclaim on January first any intention to be "better" in the new year than in the past.

In the modern code of behaviour, an ideal is a thing to be kept in a secret place and lived up to—if at all—by stealth and subterfuge, as it were. Hearts are not worn on or even close to sleeves. But for all this hard-shellaced sophistication of ours, it is conceivable that we harbor just as many aspirations toward the finer life as were ever known to man. And maybe more.

IF WERNER JANSSEN is anything like the man that is portrayed by Alva Johnston in *The New Yorker* under the heading "American Maestro," our fair land will one day be sprinkled with buildings carrying bronze plates which boast that "Werner Janssen was fired from this door in 19—." For he is not only credited with genius enough to earn him immortality, but has also been released from more jobs than Laurel and Hardy.

Though the article freely mentions these forced resignations, no reason is given for them in any case save one. "A church in Hanover, New Hampshire, with some justice, kicked him out for shifting from sacred organ music to *Where Did You Get That Hat?* when an ornately bonneted lady tripped up the aisle."

However that may be, this musical Titan with Puckish tendencies declined an offer from Henry Ford of \$100,000 for ten concerts at Detroit this year, previous engagements the reason. He is now conducting the New York Philharmonic, which, at the age of thirty-four (or any age) is no mean achievement for an American-born musician.

SOMEONE says of Lotte Lehmann that she is so fine an artist that even Toscanini (who is super-critical of singers) likes her and goes to all her concerts.

SHALL A STAR OUTSHINE THE SUN? It appears that it may, under certain conditions. At least it is self-confessed by one of the brilliant lights of the Conference, at present a member of the editorial board, that he now understands what it is like to be in total eclipse.

To be explicit, the Jacob Kwalwassers of Syracuse University have presented a hostage to music in the form of a six-year-old daughter who was acclaimed this winter as a violin prodigy. Little Helen Kwalwasser made her debut toward the end of 1934 with the Syracuse University Symphony, receiving a real ovation. The press of the nation accorded her wide notice, and it is evident that a career is launched. This is the kind of eclipse that any parent might be proud to endure, therefore to the Kwalwassers we offer our most hearty congratulations.

I've often wished that I had clear
For life, six hundred pounds a year,
A handsome house to lodge a friend,
A river at my garden's end,
A terrace-walk, and half a rood
Of land, set out to plant a wood.

—Alexander Pope (17th Century).

JAMES L. MURSELL, widely known as an educator, member of the Editorial Board of the *JOURNAL*, writes in the January *Atlantic Monthly* in defense of progressive schools. Under the head of "Education and Happiness," Doctor Mursell presents his reasons for believing that the toil and discipline involved in the process of education are not incompatible with happiness.

"There is a magic which unites hard work and happiness," avers Doctor Mursell, "the magic called purpose. . . . Toil becomes radiant, thrilling, fascinating, when it is integrated with effective achievement."

The same rules apply in the school life of a child as in life itself—a fact which is more and more being recognized by members of the teaching fraternity.

IF YOU ARE EVER DISTURBED by a chattering companion while at the opera, advises a current woman's journal, tell her (or him!) the story of a certain famous wit who one night was invited by a woman to share her box at the opera. He knew his proposed hostess to be an incorrigible talker. Asking her what the opera was, she replied "Lohengrin." "Oh," he said, "I should be delighted to come. I've never heard you in 'Lohengrin.'" The name of the wit, as you may have guessed, was Mark Twain.

A NEW BOOK on the subject of Mozart commands attention and will arouse some discussion, if the impression gained by a hurried first reading is to be trusted. The author is Henri Ghéon, a Frenchman, strongly Roman Catholic and "fascinated (in the words of his translator) by the nature of Mozart's genius." He writes, it is claimed, not as a musician, but as a music lover.

M. Ghéon modestly entitles his work, "In Search of Mozart," a quest which he admits is not fulfilled herein to his entire satisfaction. The book is handsomely illustrated and abounds in musical quotations. The *Journal* review department will doubtless have something interesting to say about it.

DO YOU RECALL how Camel cigarettes were wont to be advertised a few years ago? Large signboards then swore (in every sense) that the Camel user would Walk a Mile for his pet brand.

Possibly the great depression has hit this erstwhile trudger; at any rate he has softened up alarmingly, for the signs now advise him to Get a Lift from a Camel. One might call that the ultimate in hitch-hiking.

HEARSAY HAS IT that tucked away in the dunes of Indiana (or perhaps it is Michigan) there lives and works a man by the challenging name of Swift Lathers. For reasons undisclosed to this commentator, Swift Lathers has withdrawn to an obscure locality (he hates sand dunes, by the way) and lavishes upon it the riches of a mind endowed beyond most.

For this interesting person edits what is known as the smallest newspaper in the world. It contains the usual items of local interest, penned with originality and humor; but that is not all. Interspersed with these entertaining bits are poems of astonishing strength and power. In the flash of a phrase is disclosed a nobility of thought that nearly—if not quite, indeed—touches genius, and one marvels that the world does not know this man whom familiars have nicknamed "Supersuds"!

DESPITE THE LATE UNCERTAINTIES regarding Leopold Stokowski's connection with his *alter ego*, the Philadelphia Symphony, it is clear that the maestro maintains a vigorous interest in the field of radio.

A current monthly contains a sixteen-page essay entitled "New Vistas in Radio," by Stokowski, in which are set forth the fruits of a long experience in broadcasting. While highly detailed and technical, the article is entirely readable, and well worth thoughtful perusal.

IN "DOMESTIC MANNERS OF THE ENGLISH," Margaret Farrand Thorp gives, via *Atlantic Monthly*, a picture of English cookery that must daunt the stoutest appetite. Fancy smacking one's lips over a dessert, for example, named Treacle Sponge or (horror of horrors) Cold Shape!

For no good reason, one is reminded of Nina Wilcox Putnam's incidental description of this year's hats for women (early season crop) as "paralyzed pancakes." Putting aside the inspired hat connection, how splendidly that title would grace an English menu!

Our British friends might suggest in rebuttal that we ourselves have little to brag about, with such dishes as Pork Scraffle, Fish Cakes, Bird's Nest Pudding and the like. But if an American bill of fare can offer anything more repellent and reminiscent of the grave than Cold Shape, one cannot remember it at the moment. (Not that we haven't eaten culinary messes that tasted that way.)

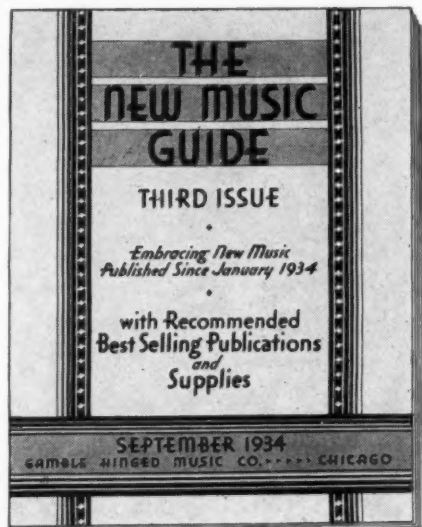
DINING RECENTLY with a well-known Conference leader, conversation drifted to the common use of phrases which do not mean what they say. "For instance," said our friend, "why are we prone to remark, 'There were quite a few people' when we actually mean quite a many?" Well—why?

"AFTER ALL" says a politician, "Great Britain and America speak the same language." Oh, yeah?—*The Humorist* (London).

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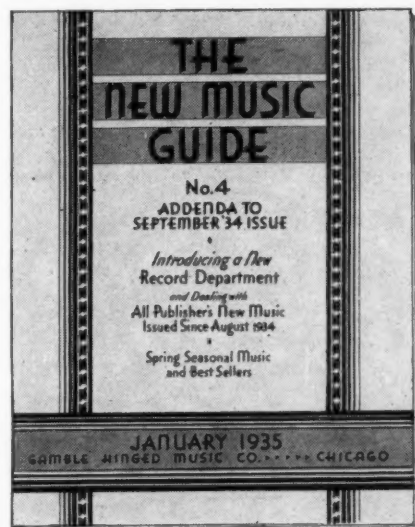
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BOOK AND MUSIC REVIEWS

Conducted by WILL EARTHART, Director of Music, Pittsburgh, Pa.

MUSIC TEACHING IN THE ELEMENTARY GRADES. George E. Hubbard [American Book Company, \$2.00]. Not long ago we had musicians who were innocent of any knowledge of education, and educationists who were innocent of any knowledge of music. Now the musicians are studying education; and if they do not learn too much of a kind of education that makes no place for anything that is not perceivable by the physical senses the results will be inestimable.

The present book is on middle ground. It represents broad educational thought, but directs its attention chiefly to practical steps that reflect such thought. The author is predominantly progressive. He endorses the "observation method," and, in general, musical experience as the right preliminary to all technical study and drill. His explanations and suggestions for following this method in instrumental music constitute, indeed, one of the best sections in a good book. It may be, however, that for some teachers he descends too soon and too far from broad principles to minutiae of practice. There is always danger, too, that in such process an author may either lose sight of his principles, or else press them to a practical conclusion so remote from the fountainhead of his principles that the virtue of these principles does not carry through. This seems to be the case when, in an endeavor to clear the child's path of technical hurdles, the author counsels the use of pitch-pattern marks dissociated from the staff. Progressive principles do not necessarily imply that particular proceeding. The same tendency—and Yankee rationalistic thought has revealed in it—to ride the steed of principle till it stumbles in far reaches of thick stubble, can be traced in other pages.

But even if this be a fault—and to the less informed and experienced teachers it may be quite otherwise—it is balanced by many excellences. From the first to sixth grades, inclusive, every conceivable principle, problem, method, and device that should concern the teacher of music is discussed fully, clearly, conclusively. Besides four chapters that deal with the grades in order, there is an excellent Foreword by Dr. Stringham, a notable Introduction by the author, and chapters on The Teacher; The Training of the Supervisor; Solmization, Ear Training, and Key Signatures; The Teaching of Instruments; Tests and Measurements; and Music Appreciation. A short Appendix entitled Suggested Methods for Music Appreciation holds more good counsel than many pronouncements twice as long. Most admirable, too, are Suggestions for Discussion, as well as a list of Suggested Readings, which are placed at the end of each chapter. An index completes the admirable provisions for making all the values the book possesses quickly and easily available.

—Will Earhart

The Little Chronicle of Magdalena Bach. Esther Meynell [E. C. Schirmer Music Co. Price \$1.75]. All that is known of J. S. Bach's actual biography can be told in few words. But by clever combination of scattered testimonies with certain established facts concerning Bach's life, associates, and music, and making the whole appear as if it were an autobiography of Bach's wife Anna Magdalena, Mrs. Meynell has made an appealing and delightful little book. She has written with skill and taste, and has withstood the temptation to draw too heavily upon an evidently

responsive imagination. The book will be enlightening to those who regard Bach only as a contriver of musical structures, and welcomed by those who are not acquainted with the larger biographies.

—Charles N. Boyd

Voice-Training in Schools. Reginald Jacques [Oxford University Press, Sole Agents in U. S. A., Carl Fischer, Inc.] An alert, sensitive mind wholly free of pedantry, a buoyant tone, and an engaging earnestness that never becomes weighted with a sense of its own importance, give this book uncommon readability, worth, and charm. Mr. Jacques is fellow and organist, Queen's College, Oxford, England, and conductor of the London Bach Choir. When he takes up the pen he accordingly reflects the easy mastery of a writer who knows his ground intimately, and who does not have to convince himself as he writes.

The seven chapters of the book ably treat all the topics that confront the conductor of treble-voice classes and choruses in schools that have pupils ranging from ten to eighteen years of age. Preliminary advice to the teacher on his own study and on class management, breath control, articulation, and voice production, the teaching of songs, song-repertory, conducting, school choral society rehearsals, and school concerts, all are discussed. The titles indicate the practical nature of the work, and the text does not belie the titles. However, "practical," in this case, does not mean that the author merely attempts to give dry, mechanistic rules. Instead, a teacher of unusual ability and experience, and with musical and human sensitivity—the reviewer heard his classes in Oxford a few months ago, and so speaks advisedly—here illuminates the field of vocal music, its teaching, and its artistic performance. England may be reflected in a few minor details, it is true, but language such as this, like music itself, is common to teachers of music the world over. It is a book that will give pleasure and add to the professional development of every teacher who reads it.

—Will Earhart

Practical Musical Criticism. Oscar Thompson [Wiltmark, Price \$2.00]. The distinguished music critic of the New York Evening Post, who is also Instructor in Music Criticism at the Curtis Institute, has written here a volume which holds interest as varied as it is delightful. It is far more than just a book for the guidance of professional or quondam critics. As the publisher's statement on the jacket truly says: "Music appreciation, in the last analysis, is music criticism. Hence, though this is not intentionally a book on music appreciation, in these pages both amateur and professional musicians will find clarification and guidance in many things. . . . A study of the avowed mental processes of so expert a trained listener as Mr. Thompson has much of profit to offer the skilled musician as well as the layman interested in music."

For the constituency of this Journal, and in view of the statement just quoted, the most fascinating chapters of the volume might well be those that comprise Book Three—Appraisal of Performances. Here, in the opening chapter, The Piano Recital, The Violin, The Singer, The Ensemble, Chamber Music, The Choral Ensemble, The Orchestra, are discussed from the standpoint of the appraising hearer. Just as well might the standpoint become that of the appraising performer or conductor; and in that case it would be a remarkable musician indeed who would not develop, by reading the chapter, new acuties

with respect to qualities of his own performances. Following the Score, Opera, The Composite Ideal, and A Discussion of Banality, are chapters that follow, and that are equally illuminating and stimulating. For it is surely enlightening when, from saying, "The reason why I cannot tell," we come to a perfectly clear understanding of the root of our dislike (or liking) for Doctor Fell.

But it may well be, again, that readers of this Journal will find equal pleasure in reading other chapters that are seemingly less relevant to their interests. Book Two, The Appraisal of Music, is, to be sure, not less relevant; and it is unmistakably a piece of delightful, even brilliant, writing. Even when the trail seems to lead to alien fields, indeed, as in Book Four—The Writing—and in Book Five—The Life—the animated and picturesque style of the writer, his wit and humor, and the constant facile play of his penetrating mind, continue to charm and reward the reader. It is a human book, indeed; and like any fine and honest book, it reveals a stimulating mind and personality quite as much as it expounds an abstract subject. And it is a refreshing book; for from it one can learn with pleasure instead of pain. In that respect, indeed, it may well serve as a model to all teachers.

—Will Earhart

Slogans For Singers. Florence Lamont Hinman [G. Schirmer, Inc.]. This small volume outlines principles used by its author in teaching the technique and art of singing. Each chapter opens with a "Slogan" and closes with a "Remember"—for example, the chapter on Relaxation begins: "While the flagpole is firm the flag is free to wave", and ends, "Remember! If you are affirmative enough in the affirmative areas, the negative areas will soon cease to be negative. If the 'support' and 'resonance' areas do their work the region of interference will soon disappear." There are twenty brief chapters, ranging from a consideration of the voice as an instrument through the various phases of vocal procedure to program building. Clear thinking, definiteness and simplicity have produced a book which should be comprehensible to students as well as instructors—and of practical use to both.

—Huldah Jane Kenley

High School Harmony, Part I, by J. V. Dethler. [C. C. Birchard & Co. Price 50 cents.] A treatment of the subject from the contrapuntal standpoint. The student, after a preliminary study of scale and interval, writes in two-part harmony, adding a bass or a soprano to a given melody and going from two- to three- and later to four-part writing. In spite of the excellent process the work seems weak in that there is no study of melody as such.

—Susan T. Canfield

Let's Pretend. Portfolio of Plays-With-Songs for Children. Plays and Primer of Play-Acting by Susanna Myers. Songs arranged for piano by Harvey Officer. [C. H. Congdon]. Aside from the value of the playlets included in the portfolio, the Primer of Play-Acting is a valuable monograph for one working with children either in educational or recreational fields. Such topics as: Collective Participation, Individual Participation, Original Play-Making, Music in Plays, Hints for Rehearsals, Interpretation, Properties, Costumes and Sets; remarkably complete for such little space and an understanding treatment of the subject as applied to the elementary school child. One sentence

is so pertinent to the entire subject of creative activities that I am quoting it: "original play-making depends on the degree of understanding in the teacher, and the recognition that the creative faculties of children are largely conditioned by their experience, background and actual guidance."

The plays are exceedingly simple but observant of stagecraft, planned to follow the dramatic free play of the very small child. The songs are selected from Books I, II, III of the Congdon Series.

—Susan T. Canfield

Captain of the Guard. Book and lyrics by Roger Hoyt Williams. Music by Edwin M. Steckel. [C. C. Birchard & Co., Price \$1.50]. An attractive operetta in two acts, popular in quality, gay, wholesome; Graustarkian plot carrying considerable sparkle and some charm; melodies tuneful and light in the Viennese style. The scoring is excellent, cutting across the vocal characteristics of several situations in a very useful way, suiting both Junior and Senior High Schools. There are seven speaking and seven singing characters and the usual chorus of Guardsmen, Peasants and Ladies grouped in duets, trios, double quartets, male chorus and mixed chorus. Orchestra parts are available for rental.

—Susan T. Canfield

The Four Aces. Book by Florence Altken. Music by Gertrude McRae. [Oliver Ditson Co. Inc., Price 60 cents]. An amusing story of the Kingdom of Romance ruled by the King of Hearts. The Joker, disclosing the crime of the grasping Aces, is privileged to select their punishment. The offenders are escorted to the lowest position in the army, that below the Two-spots. The music is rhythmic and melodious, rather better than the average, the lines not imaginative but sparkling as suits the subject. The score calls for unison chorus and solos in medium range, seven good singing voices being required. The piano accompaniment is easily within the capacity of a good student.

—Susan T. Canfield

Dawn Boy. Book and Lyrics by Cecily Allen. Music by Oscar Rasbach. [G. Schirmer Inc., Price 75 cents]. An Indian operetta in two acts and three scenes. It is imaginative yet shows considerable vigor, in quality very like the youth legends of the Vancouver tribes. An occasional melody employs characteristic rhythmic or melodic features but never to the extent of difficulty. The score calls for five solo voices, unison and three-part treble chorus, medium range, and attractive piano accompaniment. Dawn Boy is a really lovely work for adolescents.

—Susan T. Canfield

Baby Grand Opera. W. Otto Miessner [Miessner Institute of Music, Chicago, Illinois]. Four issues of this novel and delectable group have come to the reviewer, namely: The Three Bears; The Three Little Pigs; Little Red Riding Hood; Cinderella. The cover design pictures two additional numbers that presumably are now or will soon be ready, specifically, Rumpelstiltskin and Sleeping Beauty.

The general and specific titles leave little need for explanation. Imagine the stage set for Act One of The Three Bears. Goldilocks—a child—enters, and, to Mr. Miessner's music, timidly explores the strange situation in which she finds herself. As in opera, she sings, as she tries the three sizes of bowls, chairs, beds; and subsequently to colorful music, she goes to sleep. Follow the Bears' March, and the entrance and songs of the bears. As a Finale they chase Goldilocks from the stage. The whole is compressed into nine pages of music and should not take more than fifteen minutes for production. The succeeding works, however, grow steadily longer—up to twenty pages for Cinderella—and imply the using of older children.

So these are veritable, miniature, juvenile operas, marked by delightful fantasy and sure feeling for the moods, imaginations, and capabilities of the children who are to perform them. The music, too, is thoroughly captivating. Mr. Miessner is a composer who has significant ideas, and who knows his craft so well that he can put his ideas forth in very genuine music that satisfies the musician and is fascinating to the layman. All of this is true of the one work, described, which is taken as a sample, and is equally true of all the others.

Just what ages are conceived as most appropriate and practical for the juvenile performers is not stated. One wonders whether the solo voices of very young children will be adequate for dramatic effectiveness; but this difficulty could be met by careful selection of the solo voices—and the characters are few, and there is little or no chorus work—or by selecting over-age characters, or by having a "Greek chorus," off stage, sing the songs in unison with the performers. By hook or crook the works, in any case, should be done, and will prove most happily effective.

—Will Earhart

Choral

Songs of the Hill-Folk. John Jacob Niles [G. Schirmer, Inc., Price 50 cents]. Twelve ballads from Kentucky, Virginia and North Carolina, collected and simply arranged with accompaniment for piano by Mr. Niles. This is Set 14 of Schirmer's American Folk-Song Series. The twelve ballads, which may be had separately, in octavo, are: My Little Mohee, I had a Sister Susan, Three Little Pigs, I Wonder as I Wander, Little Willie, Georgie, The Kentucky Was-sail Song, Down in that Valley, The Carrion Crow, My Horses aint Hungry, One Morning in May and Whistle, Daughter.

—Huldah Jane Kenley

The S. A. Repertory, The S. S. A. Repertory, The S. A. B. Repertory, The T. B. Repertory. Four volumes arranged by Christopher O'Hare. [Kay and Kay Music Publishing Corporation, Price 60 cents each]. Each volume is a collection of about fifteen Franklin Chorals

already published in octavo. There is considerable duplication of material between volumes. Many of the songs are arrangements of such instrumental compositions as the March from Aida, Peer Gynt Suite or Poet and Peasant. Others lack the sustained vocal lines we like to hear in choral singing. Others have less musical merit than our high standards in music education lead us to seek.

—Huldah Jane Kenley

G. Schirmer, Inc. (1) O how great the glory, from "Time and Truth"—G. F. Handel, arr. for four-part chorus of men's voices by Charles D. Dame. This is an ambitious and substantial number, well suited to a major position on a public program. (2) Dixie—Arr. for T. T. B. B. by Marshall Bartholomew. Piano accompaniment. (3) The Star Spangled Banner—An arrangement of the national anthem for T. T. B. B. by Einar Ralf, director of the Stockholms Studentsangarförbund, unaccompanied. The first tenor demands an A flat, the second bass a G flat.

E. C. Schirmer. Mixed Voices: Noël of the Bressan Waits, arr. by Katherine K. Davis. Alto solo and six parts, with piano accompaniment by Francesque Darcloux.

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Oliver Ditson Company, Inc. S. A. B.: (1) At Dawning—Charles Wakefield Cadman. (2) To All You Ladies Now at Land—John Wall Callcott, edited by W. A. F. The first has piano accompaniment, the second is the old, unaccompanied glee.

Mixed Voices: (1) When the Buds are Blossoming—Sir Arthur Sullivan. Madrigal from Ruddigore (six voices), accompanied. (2) Jock O'Hazeldean—Scottish air of the 17th century, arr. by Alfred Whitehead for four voices, unaccompanied. (3) Love Me True, Dear Lassie—Jacques Lefebvre (1613). Pastorale for four voices, unaccompanied. (4) Hard by a Fountain—Hubert Waelrant. (1517-1595). Madrigal for four

For Conference Members Only

THIS SMALL ANNOUNCEMENT is of chief interest to Conference members, twenty per cent of whom will pass it over, light-hearted and conscience free, but with some concern for the other eighty per cent who have not yet paid 1935 membership dues and are therefore causing serious worry to the six treasurers of the six Sectional Conferences.

UNLESS DUES ARE REMITTED AT ONCE there is bound to be a last-minute rush which will swamp the hard-working treasurers during the pre-conference days. And non-receipt of membership cards and railroad certificates will be blamed on the poor treasurer instead of the tardiness of the member himself.

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Instrumental Instruction Methods and Material

Fillmore Music House. Kreutzer's Ten Famous Etudes, transcribed for the trumpet or cornet, selected and adapted by Aug. H. Schaefer. Realizing that players of the trumpet need articulation studies as much as do students of the violin, Mr. Schaefer has transcribed ten Kreutzer etudes for their use. Each etude has a variety of examples to be applied to it. Coincidentally, the reviewer had just completed scoring for entire orchestra in unison one of the Kreutzer etudes when Mr. Schaefer's book came to his desk.

—Lee M. Lockhart

The Lockhart Orchestra-Class Method. Lee M. Lockhart [M. Witmark and Sons]. As instruction material for classes of heterogeneous instrumentation and a personnel of beginners, the Lockhart Orchestra-Class Method pos-

sesses characteristics of good class teaching material. Presenting a single note at a time, with varied metrical problems to hold interest and extend the pupil's knowledge of notation, the student is carried gradually through three hundred exercises to an achievement level measured by ability to play pieces of Folk Tune difficulty in simple keys and limited tonal range. The plan of the author includes a teacher's manual and teacher's score, as well as student books for each instrument of the orchestra. All exhibit the same careful attention to detail and complete direction necessary for satisfactory use of the material presented. The average classroom teacher is expected to handle the teaching problems of the beginning orchestra adequately after a short course in the methods of tone production on each instrument, with the teaching material presented in the Lockhart Orchestra-Class Method. The experienced teacher of instrumental music should find the mechanics of teaching taken care of so completely that his attention can be devoted more exclusively to the actual results of class effort, thereby raising the performance standard during the beginning stages of instrument playing. The step-by-step character of the exercises offers excellent opportunity for the multiple use of instruments, which is becoming more widespread as a result of reduced school budgets, together with the attendant advantage of constant supervision by the teacher, through a withdrawal of the necessity for home practice. The Orchestra-Class Method becomes a good companion for the Band-Class Method by Lockhart and Goehring, which was released some months ago.

—J. Leon Ruddick

Fun With Flutes. David Dushkin. Book design and illustrations by Alfred D. Sterges [The University of Chicago Press, Price \$1.50]. Foreign travelers intrigued by the "peoples'" use of guitar, lute, pipe, gooslee, ocarina and instruments on end, a bit wearied by the harmonica and ukelele, will welcome the series of which this book is the first. The author believes it will stimulate interest in instruments of musical tone yet easy to play and comparatively simple to build, thus serving the interests of many who long to play an instrument and yet recognize the fact that they have not the talent necessary for violin, cello, clarinet, etc.

The story, accompanied by reproductions of ancient pictures, is told with charm, skillfully bringing to life early man and his environment. For the making of a flute described in Chapter Two, a well-equipped work bench and at least a limited acquaintance with shop procedure are necessary. Chapter Three "How to Play Your Flute" includes four simple rules, a fingering chart and melodies to play. The twenty-six melodies included range from the Hymn to Apollo to Themes from Symphonies. Eight are for flute unaccompanied, four for two flutes unaccompanied and the remaining numbers with accompaniment, the flute part being written in lighter ink to simplify reading.

The psychological approach is right, the melodies are lovely, the selection of pictures discerning, including a teacher with his hand over his ear. I strongly suspect that not only eight to sixteen but eight to eighty will find "Fun With Flutes" interesting.

—Susan T. Canfield

Carl Fischer, Inc. Drum, Fife and Bugle Corps Leaflets, No. 8. From the title page I learn that this leaflet is the eighth in a series, the preceding seven of which serve to teach necessities to drum, bugle, and fife. Sentinel March (by Irving Cheyette), the name of the leaflet at hand, starts with a street beat for percussion followed by a roll off for a strain given to bugles and drums. Following another space of time during which the percussion resumes the street beat, the drums swing into an eight-measure strain of fancy drum beats. In

much the same manner the fives are given a chance to perform, and then all join together for the finale.

—Lee M. Lockhart

The Yost System for Violin. Gaylord Yost [The Boston Music Co.]. The author claims to have developed a system founded upon the identical principles used by Paganini. He maintains that to be able to execute scales, arpeggios and all of the broken intervals from thirds to tenths in any position, and with any fingering, one must recognize that moving up and down the fingerboard constitutes the real difficulty of left-hand execution.

This seemingly trite statement immediately takes on real significance on examination of his studies, which do away with three and four octave scales and arpeggios as such, and substitute the practice of two octave scales and arpeggios on a single string. The studies exhaust the use of every possible fingering, including one finger scales and arpeggios.

His claim that the system minimizes the time of mastery to a very considerable degree is endorsed by such prominent artists as Stoessel, Spaulding, Persinger and Kochanski. While the studies are primarily for advanced students, the principle may be well applied by students ready to study the positions.

—David Mattern

The Morrison String-Class System. Don Morrison. Edited by Karl Gehrkens and Arthur L. Williams [Oliver Ditson Co.]. Special features of this method for combined class teaching are the use of the two books only (Violin and Viola in Book I, and Cello and Bass in Book II), and the arrangement of the piano part so that it may be played by the strings as they develop ensemble ability. This utilization of the piano part also makes possible the combination of beginners and more advanced players in ensemble.

The well-chosen tunes are each preceded by an adequate amount of explanatory fingering and bowing material, all of which is most carefully graded and clearly marked throughout.

It is a pleasure to find teaching material that does not attempt to cover technical ground in seven-league boots.

—David Mattern

Tuneful Technics. Russell Webber. [H. T. Fitts-Simons Co.] Young violinists will find in this book an attractive approach to fundamental bowing problems. It consists of an album of sixteen "real pieces" arranged for two violins with piano accompaniment.

Thorough explanatory material and preparatory exercises give this book a place on the music stand along with Wohlfahrt, Kayser and Dancla.

—David Mattern

Orchestra

Elkan-Vogel Co., Inc. *Fervent Is My Longing*—Bach. This organ choral prelude has been transcribed for orchestra by Lucien Cailliet. Only orchestras with fairly complete instrumentation will find the number playable. For example, one important embellishment given to bassoon finds its only cue in the saxophones. Large orchestras should find "Fervent Is My Longing" quite interesting.

Carl Fischer, Inc. (1) *Colonel Frederick L. Bogan, march*—Fortunato Sordillo. (2) *March Magnificent*—A. H. McConnell. (3) *Scalp Dance, from "Indian Sketches"*—Hazel Gertrude Kinsella. The Piano-Conductor part, provided the reviewer, is not adequate for the making of a comprehensive review, but one is able from it to determine that Miss Kinsella has contributed an interesting and playable piece. Indian atmosphere is obtained with drum beats, open fifths, and the choice of scale. The average high school orchestra will not find the number difficult. The Scalp

Dance is the last of the four numbers comprising "Indian Sketches." The other three may be secured in manuscript from the publishers. (4) *The Honor Legion, processional march*—Carroll H. Vance. This march in four-four time has the rhythmic and melodic strength necessary for a stirring processional. (5) *Urbana, overture*—by Charles J. Roberts. Urbana, so popular as a band overture, is now given us in orchestra transcription. It will go well for orchestra and should prove to be as popular with orchestra teachers as it is with band teachers. The overture offers no unusual features. It stands above other simple training overtures in richness of instrumentation and melodic interest. In structure it is similar to all the others.

Rubank, Inc. (1) *Exhibition Orchestra Folio*. This folio was designed for orchestras just leaving their beginning books. Violins need know only the first position. Included in its contents are three marches, three waltzes, and six

concert pieces of varied nature. (2) *Progress Orchestra Folio*. Orchestras just leaving their beginning books will find this folio interesting and playable. It contains five marches, two waltzes, and eight miscellaneous pieces. All violin parts are in the first position. (3) *Auditorium Orchestra Folio*. Somewhat more advanced than the Progress Orchestra Folio, this publication offers training material for intermediate orchestras. Orchestras composed of players trained for from one to two years should find the folio valuable. It contains three marches, one waltz, one simple operatic selection, and six miscellaneous pieces. Violinists need know only the first position. (4) *Mid-Way Orchestra Folio*. The music of this folio is of a novelty nature for the most part. In addition to five marches that bear no unusual features there are seven pieces, each unusual. Such titles as "The Drummer's Delight" and "Slidin' Some" will give to the reader some idea of the contents.

—Lee M. Lockhart

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(see page 63)

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American Book Company. American Symphonic Bandbook—Mayhew Lake. Securing the services of Mayhew Lake, veteran arranger, the American Book Company enters the field of music publishers for the first time with band music. A folio containing arrangements of six standard compositions for complete band, two for brass choir, one for woodwind choir, and one solo with band accompaniment constitutes this first contribution. The book should prove popular, for it is well executed and deserves attention. According to announcement from the publishers, the conductor's score and one instrumental part may be obtained on approval. Teachers of advanced bands could well investigate this band folio.

Oliver Ditson Company, Inc. The Fulton Folio—James M. Fulton. This folio of marches for band differs from others in the respect that a familiar melody is used as thematic material in the trio of each of the sixteen marches. This touch adds greatly to the musical interest of the marches and defends to some degree the adding of another book of band marches to an overcrowded field.
—Lee M. Lockhart

Headlines. Carleton Colby [Witmark Symphonic Band Library]. The subtitle "A Modern Rhapsody" and the suggestive program note characterizing "Headlines" as "an impressionistic reflection of the violent pace of modern life" as pictured in the more sensational headlines of our daily newspapers, fix the purpose of the composer, and of course, aid in building an interpretation of this composition for band written in the "modern manner." It is modern in rhythms rather than harmonization. The musical idiom chosen is not extreme, and lends itself to very straightforward treatment. This should bring quite general acceptance of "Headlines" as a contrast to the more traditional portions of any well-planned band program. The scoring for the band by Fred K. Huffer is not especially colorful, but exhibits good craftsmanship and should prove practical in rehearsal. The good high school band of today will not find this composition too difficult.
—J. Leon Ruddick

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RECORD REVIEWS

Paul J. Weaver

BACH RECORDINGS. The 250th anniversary of the birth of Bach brings significant new recordings of music by the great master. The Victor Company has just released (set M-243) a special "250th Anniversary Album," half of which is devoted to the Chaconne from the D minor Partita, and the other half to five brief movements: a chorale, a chorale-prelude, the Siciliano from the C minor Sonata for violin and cembalo, the Adagio from the C major organ Toccata, and Fugue, and the Sarabande from the 3rd English Suite. All of these numbers have been arranged for modern orchestra by Leopold Stokowski, and are recorded by him and the Philadelphia Orchestra. Dr. Stokowski's arrangements are scholarly and effective, and would merit detailed comment if space were available; he has adhered rather strictly to the original content of the music, except for such clearly justifiable passages as the addition of an added entry near the close of the Chaconne. Having given proper praise to this fine album of fine music, one must in all justice express real regret that the "Anniversary Album" is three-quarters Stokowski and one-quarter Bach; not that Stokowski isn't fine, but that Bach is perfectly capable of standing on his own feet, and should be celebrated with his own music, great masses of which have not been recorded at all. From this standpoint, less pretentious recent Bach releases are to be preferred to the one just noted. Of these, there are three which deserve praise of the highest sort. The Columbia Company has just released Harry Cumpson's performance of the 5th (G major) and 6th (E major) French Suites (set 200); the playing is of superior quality, as is the recording, and this may be listed among the very best Bach records available. Columbia 68228 contains as fine an example of any of the Church Cantatas as has been recorded: the second movement of Cantata No. 78, a duet-aria for soprano and alto chorus with cembalo, cello and string bass, performed by the Walther Reinhart Choir of Zurich (the record is labeled with the name of the Cantata itself, "Jesu, der du meine Seele," rather than with that of the movement, "Wir eilen mit schwachen doch emsigen Schritten"). On 7915 and 7916 Victor has recorded the 4th (G major) Brandenburg Concerto, the fine performance being by the Ecole Normale Chamber Orchestra with soloists under the direction of Cortot.

Brahms: Symphony No. 4, in E minor. Bruno Walter conducts the BBC Symphony in a new recording for Victor, set M-242. This is a remarkably fine album, from every standpoint. In places one prefers the interpretation of Stokowski (Victor 185), and in other places that of Fiedler (Brunswick 24); but on the whole Walter's recording is the most satisfactory one available.

Beethoven: Symphonies No. 4 and No. 6. Weingartner and the London Philharmonic give a clean-cut, vigorous and nicely balanced performance of the B flat (4th) Symphony in Columbia set 197. One wonders why this really great music is so much less frequently heard on our concert programs than the odd-numbered symphonies; surely its scherzo is as fine as any Beethoven ever wrote. The set is filled out with the Prometheus Overture. The Pastoral Symphony (No. 6, F major) is presented in Columbia set 201 by Paul Paray and the Orchestra of the Colonne Concerts in Paris. This completely replaces the stodgy performance

by Pfitzner for Brunswick; and it is, naturally, very much better as recording than the old Victor set by Koussevitzky and the Boston Symphony (a set which should, however, be kept in stock for the sake of its fine interpretation). This album is filled out with the familiar Turkish March from the Ruins of Athens.

Music of the Chapel of King Henry VI. This one record, Columbia 7319M, is of primary importance to all teachers of history, the only available domestic recording of the little-known British music of about 1450. It contains an anonymous Credo, and a Sanctus and a Benedictus composed by Henry VI. The performance is by the Nashdom Abbey Singers under the direction of the eminent authority on the music of this period, Dom Amselm Hughes. It is to be sincerely hoped that Columbia will also issue the companion record to this one, which has been released in England.

Edgar Varèse: Ionisation. Students of modern American music will be immediately attracted to this important composition, dated 1931, by the French-American composer. It will also be the subject of more or less violent discussion with student groups; for it consists of rhythm only, being written solely for a battery of percussion instruments. Some will question its status as "proper" music. Varèse would probably argue that it contains harmony; for he apparently defines harmony not exclusively on a tonal basis but also on the basis of blend of tone-colors irrespective of pitch. No one questions the musical nature of Bach's C major Prelude, with its combination of rhythm and harmony but no melody. But many will question the musical nature of this rhythm-only piece, even when it is vigorously played by Nicholas Slonimsky and his ensemble.

Roy Harris: Three Variations on a Theme. This is a different type of current American music, one which will be more commonly acceptable; and it is finely performed by the Roth Quartet (Victor set M-244). The theme is a development of a motive combining a major and a minor third (E-C-E flat-C, which, in German nomenclature, gives the initials of Elizabeth Sprague Coolidge, to whom the work is dedicated). This theme is developed rhythmically and harmonically in three movements: a bold, abrupt Allegro, a pensive and impassioned Andante, and a rugged and partly fugal Maestoso. The set is decidedly worth study, from several standpoints.

Mozart: Sonata No. 42, A major, K. 526, for violin and piano. This is an amazing record by Yehudi Menuhin and his younger sister Hepzibah (Victor 8442-3). The dazzling technique and profound musicianship of these youngsters is simply beyond belief.

Brahms: Quartet in C Minor, Op. 60, for Piano and Strings. Messrs. Cumpson, Towbin, Dawson and Stern perform this great music in Columbia set 198; their work is characterized by precision and vigorous treatment, evident even in the slow movement; the ensemble is excellent, and the recording superior.

Strauss: Tod und Verklärung. This is surely among the greatest recent compositions; and the performance by Dr. Stokowski and the Philadelphia Orchestra is so stunning that the set (Victor M-217) must surely find its way into every good library of recordings.

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Mozart: Concerto in D Minor, K. 466. This is performed by Edwin Fischer with the London Philharmonic; the name of the conductor is strangely omitted (Victor set M-223). Mr. Fischer has a great reputation in Europe for his interpretation of Bach; he obviously is equally capable of Mozart, for he has a fine sense of the purity of the classic style which is amply demonstrated in this performance—the crisp clarity, the calm delicacy and the restrained beauty which make the classics what they are.

Rachmaninoff: Suite for Two Pianos, Op. 17. Vronsky and Babin give here (Victor set M-213) a splendid interpretation of one of the most interesting recent works in this medium. The synchronization of the two instruments is almost perfect. The music is really delightful, and one welcomes such a fine

recording of it. The set is filled out with the ever-charming Arensky Waltz, played by the same artists.

Glaring Indiscretions. Two recordings must be singled out for particular comment under this heading, and the Victor Company is guilty of both of them. The worse of the two is John Charles Thomas' singing Hall Johnson's terrible arrangement of *Steal Away*, coupled with a bit of trash which isn't worth naming. Almost worse than the worse is a performance of the Rachmaninoff C sharp minor Prelude by Philip Finch and an 8-piano ensemble; one wonders why anybody wants to hear eight pianos at once; and suspects that Rachmaninoff is more sorry than ever that he wrote that Prelude. The Chopin A major Polonaise is murdered on the same record.

Other Recommended Releases

Songs. Nin: Polo and Malaguena, sung by Ninon Vallin; Columbia 4097M. One of the few really fine examples of the effect for Spanish folk art on the songs of that country. + Two Spanish songs in contrasted moods sung by Nino Martini; Victor 4231. + Schubert: Zu jeder Zeit, and Nicht Klagen, sung by Richard Tauber, Columbia 4093M. Not among Schubert's best songs nor Tauber's best singing, but still good.

Operatic Excerpts. Gounod: Es war ein König in Thule, from Faust; beautifully sung by Lotte Lehmann on Columbia 9082M. + Gounod: the Waltz Song from Romeo and Juliet; coupled with Meyerbeer: O beau pays de la Touraine, from Les Huguenots; sung by Elide Norena on Columbia 7302M; one of the best coloratura recordings in many a day. + Wagner: Pogner's Song from Act I of Die Meistersinger, sung by Kipnis; coupled with Strauss: Letter Scene and Waltz, from Der Rosenkavalier, sung by Kipnis and Ruziczka; Victor 7894; a superior performance and recording. + Massenet: O Dolce Incanto, from Manon; coupled with Bizet: Mi par d'udir ancora, from the Pearl Fishers. A very fine performance by Gigli on Victor 1656.

Violin. Schubert: Impromptu, Op. 90 No. 3; coupled with Hummel: Rondo in A flat; both arranged by Helfetz, and played by him with accompaniment by Sandor, Victor 8420. A fine record.

Organ. Vierne: Two Improvisations (Meditation and Marche Episcopale) played by the composer on the organ of Notre Dame in Paris, Columbia 7300M.

Piano. Mozart: Sonata in C major, K. 330, played by Harriet Cohen on Columbia 68181-2D; one of the finest Mozart piano recordings made so far, by an artist of first magnitude. + Poulenc: Deux Movements Perpetuels, played by the composer on Columbia 4089M; interesting and amusing examples of French modernism. + Schumann: Presto-Passionato, appendix to Op. 22, played brilliantly by Horowitz on Victor 1638.

Orchestra. Berlioz: Roman Carnival Overture, played by Harty and the Halle Orchestra on Columbia 68221D; considerably more virile than the earlier interpretation for Columbia by Pierne. + Brahms: Hungarian Dance No. 1, arranged by Stokowski and played by him and the Philadelphia Orchestra on Victor 1675. + Delibes: five movements from the ballets Sylvia and La Source, effectively played by Ormandy and the Minneapolis Symphony in Victor set M-220. + Dvorak: Scherzo Capriccioso, Op. 66; played by Ormandy and the Minneapolis Symphony on Victor 8418. + Dvorak: Two Slavonic Dances, played by Kleiber and Dobrowen, in each case with the Berlin State Opera Orchestra, on Columbia 7301M. + Franck: Redemption (Symphonic Piece for Orchestra) played by Gaston Poulet and the Poulet Orchestra of Paris on Columbia 68226-7D; a significant addition to the Franck recordings. + Grainger: Country Gardens, and Shepherds' Hey, played by Ormandy and the Minneapolis Symphony on Victor 1666. + Handel: The Origin of Design (Suite de Ballet), arranged by Sir Thomas Beecham and performed in perfectly fine fashion by him and the London Philharmonic on Columbia 68156D. + Milhaud: Les Songes Ballet, played by the composer with the Paris Symphony; four surprisingly melodious short ballet movements of great interest, Columbia 17038-9D. + Mozart: Les Petits Riens (Ballet Music); the Overture and movements 6, 10 and 12 played by Leo Blech and the London Symphony on Victor 11445. + Johann Strauss: Roses From The South, played by Walter and the Berlin Philharmonic on Columbia 9081M; one of the best of the many Johann Strauss waltz recordings.

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MUSIC EDUCATORS: Again we salute you—the music teachers, supervisors and directors in all of the Six Sectional Conferences! We hope you have been responding favorably to our invitation to read these so-called “exhibitors columns”



to see how our organization is cooperating with your organization to assure a strong musical program in the schools of America. If our mutual hopes and plans come true, there will be no question of the

success of the Six Sectional Conferences this spring. And this year, as never before, we are endeavoring to line up our members in support of every Conference. We are packing our grips and getting our exhibits ready to make the grand tour.

Educators generally may not be aware of the many ways in which the Exhibitors Association is backing up the Conference in a work which is of benefit both directly and indirectly to music teachers throughout the country; and for this reason we take the liberty of presenting this “question and answer” table showing what we are trying to do and how we are solidly and enthusiastically “for you”.

What is the M.E.E.A.?

Q. What is the M. E. E. A. (Music Education Exhibitors Association)?

A. It is an organization of music publishers, instrument makers and dealers who cooperate with The Music Educators National Conference in taking care of exhibit space at the National and Sectional meetings.

Q. How does the Exhibitors Association support the Conference in a material way?

A. All of the net income obtained through the sale of exhibit space, after expenses have been met, is turned over to the Conference. The Exhibitors Association is a non-profit organization. It retains no funds in its treasury except what is necessary for administrative requirements.

Q. How does the Exhibitors Association help promote the ideals of the Conference?

A. (1) By spreading the information about the Conference to all professional people with whom its members come in contact; (2) by binding its membership to certain standards of business relationship

with all customers and with each other; (3) by adopting and using the Association Symbol for advertising of various forms so that friends of the conference may know what firms are actively cooperating with them; (4) by offering certain office and administrative facilities in connection with the sale of exhibit space so that the officers of the Conference may be relieved of much detail work and thus be free to devote more time to planning the professional program; (5) by taking active steps to increase Conference membership through special campaigns among local music dealers in various parts of the country.

Exhibitors Help Conference Membership Drive

▲ IN THE LAST ITEM ABOVE, mention is made of a drive among dealers to obtain more members for the Conference. This is the latest active step taken by the Exhibitors to help strengthen the cause of music education. The Association is now sending out letters to practically every local music dealer in the country. These letters request the dealers to send in to the Conference Headquarters in Chicago the names of all persons in their territory who should be members of the Conference.

In addition, all local dealers are urged to inform their customers of the ideals and purposes of the Conference and to suggest the advisability of joining. Along with the letter, the Association is sending copies of the JOURNAL to be placed on the counter so that music teachers everywhere will become familiar with the JOURNAL as the official organ of the organization and thereby aid in the drive for a larger membership.

As a supporting feature of this campaign, music dealers are invited to become members of the Exhibitors Association and thus swell the list of those who purchase

exhibit space at National and Sectional meetings.

A Few Suggestions

▲ AND NOW the Exhibitors Association offers this suggestion to teachers and trades-people alike:

To the Educators: (1) Tell your dealer, publisher and manufacturer friends of your interest in the progress of this membership campaign and of your appreciation for their cooperation. (2) Send names and addresses of teachers and supervisors to the Conference office in Chicago. (3) Renew your own membership in the Conference. (4) Ask your friends to join.

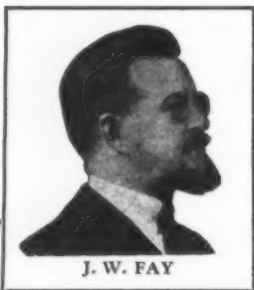
To Exhibitors: (1) Cooperate in this membership drive. (2) Renew your contacts with the Exhibitors Association. (3) Ask other dealers to join. (4) Stress the necessity of getting acquainted with the local business situation in every part of the country. (5) Make plans now for attending ALL of the 1935 Sectional Conferences.

Let's go!



PARTIAL VIEW OF A TYPICAL CONFERENCE EXHIBIT (1933)





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National School Band Association

APPROXIMATELY three hundred bandmasters and instrumental music teachers from nineteen states attended the fourth annual National School Band Clinic presented through coöperation of the University of Illinois and the National School Band Association, January 10, 11 and 12. A feature of the event was the National Clinic Student Band organized by G. W. Patrick of Springfield, Illinois. This band, which was recruited in part from first division bands in Classes A, B and C of the 1934 National Contests, gave an extremely good account of the training the players had received in their individual bands and under the guidance of Mr. Patrick and the various section coaches at the clinic. As usual, the bands of the University of Illinois took prominent part in the program, under direction of Austin A. Harding. Edwin Franko Goldman was present as guest conductor and speaker. Other conductors and speakers included: John H. Barabash, Harold Bachman, August Bucchi, Glenn C. Bainum, Alex Enna, A. A. Harding, Mark Hindsley, James Miller, A. R. McAllister, Forrest McAllister, Graham T. Overgard, G. W. Patrick, W. D. Revelli, Carleton Stewart, H. A. Vandercook, Vesey Walker, William Ludwig.

The entire program gave evidence that the clinic has not only reached a high plane of educational enterprise, but is so regarded by the serious-minded, progressive men and women in the instrumental music field.

"Perpetual" Music Lists

At the business meeting of the National School Band Association, President A. R. McAllister presented a report of the Association's activities, which showed the organization to be in a thriving condition with a notable record of achievements. Upon the recommendation of President McAllister the Association unanimously adopted resolutions proposing the following suggestions regarding contest music to the Band Section of the Committee on Festivals and Contests of the M.E.N.C.:

(1) That it is the sense of the National School Band Association that the present plan, whereby contest pieces are dropped from the lists for a period of three years following the year of their official use, is no longer necessary to serve the purpose originally intended; that the committee therefore consider as a substitute plan what might be called a "perpetual contest list," the nucleus of which shall be such numbers as have been approved by the national committee since the beginning of the National Contests which have been provided with full scores; this list to be useable for any and every contest as a selective list. Provided, however, that in case such plan is adopted, a band shall not be permitted to play as a selected number any piece previously performed by said band, either as a selected or required number, until a period of two contest years shall have elapsed since such prior use.

"Multiple" Required Pieces

(2) As a substitute for the present plan whereby a single contest piece is named as a required number for bands in each class, the Association recommends: That each year several test pieces be chosen and announced for each class by the committee as National required pieces; that each band be required to prepare the several numbers specified for its class, and that at the time of the contests one of these numbers shall be selected and announced by the committee as the required test piece; further recommended that in the event of the adoption of this plan it should be stipulated that a band be not allowed to choose as a selected number one of the listed required pieces for its class. (Four was the number of "multiple" required pieces recommended for each class.)

Amendments to the constitution provide for a two-year term for officers and directors, such change being consistent with the biennial contest plan now in operation whereby the National School Band and Orchestra Contests alternate. The two-year term is also of advantage in matters pertaining to the



OFFICERS OF THE NATIONAL SCHOOL BAND ASSOCIATION

Seated left to right: Carleton L. Stewart, A. A. Harding (ex officio Chairman of the Band Section, M. E. N. C. Committee on Festivals and Contests), A. R. McAllister, Joseph E. Maddy (ex officio Chairman of the M. E. N. C. Committee on Festivals and Contests), William D. Revelli. Standing left to right: James C. Harper, Samuel Burns, Ralph E. Rush, C. V. Buttelman, G. W. Patrick, W. H. Terry, John H. Barabash.

coöperative arrangement between the Associations and the National Conference, which require an interlocking of official and committee personnel on the biennial basis.

The number of directors of the Association was increased from three to six.

The National School Band Association Sousa Memorial Committee, headed by William D. Revelli, was given an appropriation for the purpose of a relief bronze of John Philip Sousa to be presented by the Association to the Sousa Memorial Library at the University of Illinois.

Officers were elected as follows: President—A. R. McAllister, Joliet, Ill.; 1st Vice-President—William D. Revelli, Hobart, Ind.; 2nd Vice-President—Carleton L. Stewart, Mason City, Ia.; Secretary-Treasurer—C. V. Buttelman, Chicago, Ill.; Directors (three-year term)—Samuel T. Burns, Baton Rouge, La.; John H. Barabash, Chicago, Ill. Director (two-year term)—Ralph E. Rush, Cleveland Heights, Ohio. Director (one-year term)—W. H. Terry, Hyrum, Utah. Directors (held over)—G. W. Patrick, Springfield, Ill. (one year); James C. Harper, Lenoir, N. C. (two years).

William D. Revelli, 1st Vice-President, was appointed by President McAllister as chairman of the 1936 Clinic.

American Bandmasters Association Sixth Annual Convention, Cincinnati, Ohio, March 7-10 (Netherlands Plaza Hotel, headquarters). The feature of the convention will be the annual grand concert by a band of one hundred picked professional musicians under the baton of Eugene E. Goossens, Conductor of the Cincinnati Symphony Orchestra. Mr. Goossens will be presented with honorary membership in the American Bandmasters Association. Other features will be: A banquet; program by the Cincinnati Conservatory Band, A. B. A. guests conducting; luncheon as guests of the Cincinnati Symphony Circle; luncheon as guests of the Cincinnati Musicians Association; papers, discussions, Committee reports, visit to the Cincinnati Conservatory of Music, closing with a concert in Middletown, Ohio, by the Armco Band, Frank Simon, Conductor. Officers of the Association: President—Herbert L. Clarke; Honorary Life President—Edwin Franko Goldman; Vice-Presidents—Lt. Charles Benter, Austin A. Harding, Frank Simon; Secretary-Treasurer—Glenn Cliff Bainum; Directors—Peter Buys, Henry Fillmore, Capt. R. B. Hayward, A. R. McAllister, Everett M. McCracken, Lt. Walter M. Murdoch, Ernest S. Williams, H. A. Vandercook.

Third Annual Oklahoma and Interstate Band and Orchestra Clinic, sponsored by the Oklahoma Band and Orchestra Association, and presented through the coöperation of the Oklahoma A. & M. College at Stillwater, was held January 25 and 26. Contest material was read by the A. & M. College Symphonic Band and Symphony Orchestra. Boh. Makovsky, Director of the Band; Victor Gravel, Guest Conductor, Director of Chicago Concert Band. Director of the Orchestra: Frank Hladky. A baton and marching demonstration was conducted by Oakley Pittman with the Military Band. The Oklahoma Band and Orchestra Association also met at the clinic. Officers: President—L. M. Calavan, Oklahoma City; Vice-President—A. A. Weatherly, Tulsa; Sec'y-Treas.—E. M. Gambill, Skiatook; Board of Directors—George Sadlo, Ponca City; Duke Loucks, Nowata; Ralph James, Blackwell; Capt. Lamb, Sapulpa.

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1935 State and District Contests and Festivals

[NATIONAL SCHOOL ORCHESTRA BIENNIAL CONTEST, MADISON, WISCONSIN, MAY 17-18, 1935. Also annual National Solo and Ensemble Contest (wind and string instruments). No National Band Contest in 1935. For information address the Committee, 64 E. Jackson Blvd., Suite 840, Chicago, Ill.]

THIS is the second release of several to be made available by the M. E. N. C. Committee on Festivals and Contests, which, among other services, is planning to maintain a central clearing house for information and data in co-operation with the National School Band and Orchestra Associations and the various regional and district organizations.

Facts regarding existing and projected contests and festivals submitted to the JOURNAL office will reach the attention of the proper department of the Festivals and Contests Committee and will be published in the next available release.

Alabama. Inter-High School Meet. (Vocal and instrumental solos, vocal and instrumental ensembles, elementary and advanced theory, sight reading, appreciation.) To be held April 4 and 5 at Montevallo. Sponsored by the Alabama State College for Women, Montevallo. The Music Section of the Inter-High School Meet offers a series of examinations and competitions, and prizes and honors are to be awarded. A bulletin containing complete information is available. Write to State Music Chairman, H. D. LeBaron, Alabama College, Montevallo.

Arizona. Northern Arizona Interscholastic Contests. (Bands, orchestras, choruses—mixed-boys-girls, instrumental solos—violin-piano-various reed and brass, vocal ensemble, vocal solo—boys' high-low-girls' high-low.) To be held in April at Arizona State Teachers College, Flagstaff. Sponsored by Arizona State Teachers College. Contest Chairman—Eldon A. Ardrey, Box 102, Flagstaff. Officers Interscholastic Ass'n: President—Don Sheldon, Holbrook; Secretary—Phil McVey, Flagstaff; Chairman Music Section—Selmer Ostlie, Winslow.

Arkansas. University High School Meet. (Choruses, vocal ensembles, vocal solos, instrumental solos.) To be held April 12-13 at University of Arkansas, Fayetteville. Sponsored by University General Extension Service, A. M. Harding Director. Contest Chairman—Harry E. Shultz. Address inquiries to L. L. Hilton, Ass't Director of General Extension, University of Arkansas.

Arkansas. School Band Contests. (Bands, instrumental solos, instrumental ensembles.) To be held April 25, 26, 27 at Hot Springs. Sponsored by Arkansas School Band Association. President—Joseph Day, Principal Junior High School, Fort Smith; 1st Vice-President—L. E. Biles, Hot Springs; 2nd Vice-President—Addison Wall, Fort Smith; Secretary-Treasurer—Mr. Haley, Hot Springs.

Chicago. Chicago High School Orchestra Contest. (Orchestras, instrumental solos, instrumental ensembles.) Sponsored by the Chicago High School Orchestra Directors Association. Orchestras are classed in Groups I, II and III. Preliminary orchestra contest will be held April 23; finals May 14; Group III contests May 16. The instrumental ensemble contest will be held March 14 at Marshall High School. The instrumental solo contest preliminaries will be held February 19, 20 and 21 at Tilden, Austin and Lane High Schools; final contest March 2. For further information write Merle J. Isaac, Marshall High School, 3250 W. Adams St., Chicago.

Chicago. Chicago Public High Schools Band Contest. (Bands, instrumental solos and instrumental ensembles.) Sponsored by the Chicago Public High

Schools Band Association. Bands are classed in Groups I, II and III. Preliminary contests for bands will be held as follows: Group I—April 9 at Harrison High School; Group II—April 11 at Lane High School; Group III—April 10 at Marshall High School. Final contest for all band groups April 18 at Roosevelt High School. The instrumental ensemble contest will be held March 14 at Marshall High School. Preliminary solo contests will be held February 19, 20 and 21 at Tilden, Austin and Lane High Schools respectively. Final contest March 2 at Recital Hall, Auditorium Theater Building. Further information may be obtained from Howard Stube, Tilden High School, 4747 S. Union Ave., or Merle J. Isaac, Marshall High School, 3250 W. Adams St., or from Herbert R. Rifkind, Sec'y., Chicago Public High Schools Band Association, 854 N. Leamington Ave.

In-and-About Chicago High School Music Festival. To be held March 30, afternoon and evening, at Orchestra Hall, Chicago, Ill. Afternoon concert by In-and-About Chicago Elementary School Chorus, Lulu Kilpatrick, Cicero, Director; In-and-About Chicago High School Band, John Barabash, Chicago, Director. The evening concert: In-and-About Chicago High School Chorus, Robert J. White, East Chicago, Ind., Director; In-and-About Chicago High School Orchestra, Merle J. Isaac, Chicago, Conductor. The festival is sponsored by the In-and-About Chicago Music Educators Club, R. Lee Osburn, President (Proviso Township High School, Maywood, Ill.). Full information may be obtained from the club headquarters at 64 East Jackson Blvd., Suite 840, Chicago, or by writing Festival Chairman Hobart H. Sommers, 502 Aldine Ave., Chicago.

California. Spring band and orchestra festival. The festival program is being planned by the California School Band and Orchestra Association under the leadership of John Clover. Further information may be obtained by writing to Mr. Clover at Clear Lake Union High School, Lakeport.

Colorado, Eastern. Colorado Eastern Division Contests. (Bands, orchestras, choruses, instrumental solos, instrumental ensembles, vocal solos.) Date and place of contest not available as Journal goes to press. Sponsored by Colo. Instrumental Directors Ass'n and Colo. Vocal Directors Ass'n. Contest Chairman—Herbert K. Walther, High School, Englewood. Officers Colo. Instrumental Directors Ass'n—Fred Fink, Colorado Springs, President; Herbert K. Walther, Englewood, Executive Sec'y. Officers Colorado Choral Directors Ass'n—John C. Kendel, Denver, President; Herbert K. Walther, Englewood, Secretary-Treasurer.

Colorado, Rocky Mt. Div. Rocky Mt. High School Music Week. (Bands, orchestras, choruses, vocal and instrumental ensembles, vocal and instrumental solos.) To be held week of May 6 at Denver. Sponsored by Colorado Instrumental and Choral Directors Associations. Officers C. I. D. A.: President—Fred G. Fink, 912 N. Weber St., Colorado Springs; Sec'y-Treas.—Herbert K. Walther, Public Schools, Englewood. Officers C. O. D. A.: President—John C. Kendel, Director of Music, Denver; Sec'y-Treas.—Herbert K. Walther. Inquiries should be addressed to either the Secretary or President of either association.

Connecticut. Connecticut Music Contest-Festival. (Bands, orchestras, choruses, instrumental solos, instrumental

and vocal ensembles, vocal solos.) To be held early part of May at the Hartford Public High School, Hartford. Sponsored by The Connecticut Music Education Association. Officers: President—Howard T. Pierce, Bulkeley School, New London; Vice-President—J. Lawrence Erb, New London; Secretary—Mrs. Agnes Wakeman, New Haven; Treasurer—Doris Rayner, East Hartford. Address inquiries to James D. Price, High School, Hartford.

Dixie School Band Contests. (Bands, instrumental ensembles, instrumental solos.) Date and place to be decided. Sponsored by Dixie School Band and Orchestra Association. Officers: President—L. Bruce Jones, Little Rock; 1st Vice-President—Roy M. Martin, Greenwood, Miss. (Chairman of Contest Committee); 2nd Vice-President, N. J. Whitehurst, Huntsville, Tex.; Sec'y-Treas., Frank C. Ellison, New Orleans. Inquiries should be addressed to Mr. Jones at the High School in Little Rock, Ark., or to Mr. Martin at Box 125, Greenwood, Miss.

Florida. Eighth Annual Music Festival of the Florida High School Music Festival Ass'n. (Bands, orchestras, choruses, instrumental solos, instrumental ensembles, vocal solos.) To be held April 25-27 at Tampa. Sponsored by the University of Tampa, and the Chamber of Commerce of Tampa. Complete information may be obtained by writing M. L. Price, Business Manager, Tampa University, Tampa.

Idaho. State Festivals. (Bands, orchestras, choruses, vocal and instrumental ensembles, vocal and instrumental solos.) South Idaho State Festival to be held May 3 and 4 at Twin Falls; North Idaho State Festival to be held May 3 and 4 at Lewiston. Contest Chairmen—J. T. Bainbridge (South Idaho) High School, Twin Falls; Mark Freshman (North Idaho), Public Schools, Lewiston. Inquiries should be addressed to the contest chairmen.

Illinois. Illinois State Orchestra Contest. (Orchestras, instrumental solos, instrumental ensembles.) Date and place not definitely decided as Journal goes to press. Sponsored by the Illinois School Orchestra Association. For full information write President Charles H. Haberman, J. Sterling Morton High School, Cicero, Ill.

Illinois. Illinois State Band Contest. (Bands, instrumental solos, instrumental ensembles, grade school events.) To be held at Urbana May 2, 3, 4. Sponsored by Illinois School Band Ass'n in co-operation with Music Dept., University of Illinois. Officers: President—U. K. Reese, High School, Elgin; 1st Vice-President—E. H. Peters, Belleville; 2nd Vice-President—C. J. Shoemaker, Downers Grove (in charge of grade school contests); Treasurer—H. S. Frederick, Paxton. Inquiries should be addressed to Mr. Reese.

Illinois, North Central. North Central Illinois Band Contest. (Bands, instrumental solos, instrumental ensembles.) To be held at West Aurora, April 12, 13. Sponsored by North Central Illinois School Band Ass'n. Contest Chairman—H. H. Nigro, West High School, Aurora.

Illinois, West Central. West Central Illinois District Contest. (Bands, instrumental ensembles, instrumental solos.) To be held April 5 and 6 at Springfield. Sponsored by West Central District of Illinois School Band Ass'n. Address inquiries to Chairman G. W. Patrick, 864 Columbus Ave., Springfield.

Indiana. Indiana State Contest. (Bands, orchestras, instrumental solos and instrumental ensembles.) To be held May 3, 4 at Evansville. Sponsored by Indiana School Band and Orchestra Association. President of the Association and Contest Chairman; Claude B. Smith, Bosse High School, Evansville.

Iowa. Iowa State High School Music Festival. (Bands, orchestras, choruses, glee clubs, instrumental solos, instrumental ensembles, vocal solos, vocal ensembles.) To be held May 2, 3, 4 at State University of Iowa, Iowa City. Sponsored by the University of Iowa and the Iowa High School Music Ass'n jointly. Contest Chairman—Charles B. Righter, Department of Music, State Univ. of Iowa, Iowa City. Officers Ia. H. S. Music Ass'n: President—Supt. P. C. Lapham, Charles City; Vice-President—Supt. W. D. McKee, Shenandoah; Secretary-Treasurer—Supt. M. M. McIntire, Audubon; Bruce E. Mahan, University of Iowa, Extension Div. About 25 sub-district contests to be held in March. Six district contests to be held April 4-6, places to be decided. Address inquiries to Sec'y-Treasurer McIntire, Supt. of Schools, Audubon.

Kansas. Twenty-third Annual All-Kansas Music Competition and Festival. (Bands, orchestras, choruses, instrumental solos, instrumental ensembles, vocal solos, vocal ensembles.) To be held April 22-26 at Emporia State Teachers College, Emporia. Sponsored by Emporia State Teachers College. Full information available in Music Festival Bulletin published by Kansas S. T. C.

Kansas, Southwestern. Southwestern College Music and Forensic Contests. To be held May 14-16, at Winfield, Kan. Sponsored by Southwestern College. (Bands, orchestras, choruses, instrumental solos, instrumental ensembles, vocal solos.) Contest Chairman—Dean H. H. Altwater, Southwestern College, Winfield.

Kansas-Oklahoma. Kansas-Oklahoma League Contest for Junior High Schools. (Orchestras, choruses, instrumental solos, instrumental ensembles, vocal solos.) To be held at Wellington. Sponsored by Oklahoma-Kansas League of Junior High Schools. Contest Chairman—Principal of Junior-Senior High School, Wellington.

Kentucky. Kentucky High School Music Festival. (Bands, orchestras, choruses, vocal and instrumental ensembles, vocal and instrumental solos.) To be held April 24-27 at Lexington. Sponsored by the University of Kentucky through the Dept. of University Extension. Contest Chairman—Louis Clifton, University of Kentucky.

Louisiana. Louisiana School Music Contests. (Bands, orchestras, choruses, vocal and instrumental ensembles, vocal and instrumental solos.) Solo and ensemble events tentatively scheduled for March 27-29 at Baton Rouge, band and orchestra events tentatively set for May 2-4 at New Orleans. Sponsored by Louisiana School Music Association under direction of Committee on Contests and Festivals. Address inquiries to J. Jones Stewart, Director L. S. M. A., Box 208, Station 20, New Orleans.

Massachusetts. Massachusetts Competition-Festival. (Bands, orchestras, choruses.) To be held May 18 at Quincy. Sponsored by Mass. Music Competition Festival Association. Festival Chairman—Maude M. Howes, 50 Greenleaf St., Quincy. Officers: President—Raymond A. Crawford, Waltham; Secretary—Frances B. Settle, Cambridge; Treasurer—Margaret Tuttle, Quincy.

Massachusetts Municipal Festivals. Newton (Mass.), School Music Festival. Sponsored by the City of Newton. Festival Chairman—Charles R. Spaulding, 63 Page Rd., West Newton. Arlington (Mass.), School Music Festival. (Bands, orchestras, choruses, vocal ensembles, instrumental solos.) To be held April 22-27. Sponsored by: The Arlington School Committee, Clarence H. Dempsey, Superintendent; The Arlington Community Symphony Orchestra, Leonard D. Wood, Conductor, Grace G. Pierce, President; The Mystic Singers of Arlington, Mrs. Edward Allen, Manager, Arthur E. Keene, Conductor; the Arlington Conservatory of Music, Leonard D. Wood, Director; The Arlington Woman's Club, Mrs. Harold B. Wood, President; The Friends of the Drama, Mrs. John Matthews, President; Arlington Chamber of Commerce. Address inquiries to Grace G. Pierce, 23 Maple St., Arlington.

Michigan. District Music Festivals. (Bands, orchestras, choruses, instru-

mental and vocal ensembles, vocal solos.) To be held in April and May. Sponsored by Michigan High School Music Council, University of Michigan Extension Division, and State Department of Public Instruction. Festival Chairman—Joseph E. Maddy, Box 606, Ann Arbor. Members Mich. H. S. Music Council: Ralph Van Hoesen, Lansing; Harold Hunt, Kalamazoo; H. J. Trainor, Lake Linden; J. Harry Adams, Adrian; George Manning, Muskegon; William W. Norton, Flint; Arthur Reppe, Iron Mountain. Ex officio—Paul F. Voelker, State Supt. of Publ. Instr., Lansing; W. D. Henderson, Extension Div., Univ. of Mich., Ann Arbor.

Minnesota. State High School Music Festival and Contest. (Bands, orchestras, choruses, vocal and instrumental ensembles.) To be held May 9 and 10 at University of Minnesota, Minneapolis. District contests to be held last of April or first of May. Sponsored by Minnesota Public School Music League through Extension Division of Univ. of Minn. Executive Secretary & Treasurer—Irving W. Jones, Extension Division, University of Minn., Minneapolis. Executive Committee: Hazel Holmgren, Northfield; H. W. Arntson, Alexandria; A. M. Wisness, Wilmar; H. E. Griebanow, Minneapolis.

Mississippi. State of Mississippi. (Bands, instrumental solos, instrumental ensembles.) Date and place not announced. Sponsored by Mississippi Band and Orchestra Directors Ass'n and Mississippi Education Ass'n. Secretary M. B. O. D. A.—Mr. Withfield, Band Director, Raymond.

Missouri. Missouri Interscholastic Meet—State Finals. (Bands, orchestras, choruses, instrumental solos, instrumental ensembles, vocal solos.) To be held May 1, 2, 3, at Columbia. Sponsored by College of Fine Arts, University of Missouri. Contest Chairman—James T. Quarles, Univ. of Mo. Contest Manager—James T. Sleeper, College of Fine Arts, Univ. of Mo., Columbia. District contests (dates not set as yet) to be held at the following places: N. E. at Kirksville—J. L. Biggerstaff, S. T. C., manager; N. W. at Maryville—J. C. Velle, S. T. C., manager; Central at Warrensburg—Paul V. Utt, S. T. C., manager; S. W. at Springfield—C. P. Kinsey, S. T. C., manager; S. E. at Cape



National School Band Clinic—University of Illinois, January, 1935

This typical scene shows how the visiting bandmasters taxed the capacity of the band rehearsal hall at every session. The photograph was made while the combined University Bands were playing, Austin A. Harding, conducting. (See article on page 70.)

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Nebraska. Nebraska State High School Music Contest. (Bands, orchestras, choruses, instrumental solos, instrumental and vocal ensembles, vocal solos.) Date and place not yet decided. Sponsored by Nebraska State High School Music Association. Address inquiries to Fred D. Schneider, Loup City, Chairman.

Nevada. Nevada Festival. (Bands, orchestras, instrumental solos.) To be held April 27, 28, at Elko. Sponsored by supervisors of music of Nevada public schools. Festival Chairman—Donald Jessop, Elko County High School, Elko.

New England. New England Music Festival. To be held at Newport, R. I. Sponsored by the New England Music Festival Association. For full information write Samuel A. W. Peck, Secretary, 27 Pratt St., Reading, Mass.

New Hampshire. New Hampshire School Music Festival. (Bands, orchestras, choruses.) Information regarding date and place not available as Journal goes to press. Sponsored by New Hampshire School Music Festival Ass'n. Officers: President—Herbert Fisher, Director of Music, Central H. S., Manchester; Vice-President—Mildred Stanley, Hanover; Secretary—Alice Norton, Derry; Treasurer—Arthur Sears, Hampton. Address inquiries to President Fisher, or to Carolyn Wright, 752 N. Main St., Laconia.

New Mexico. Great Southwestern Music Festival. (Bands, orchestras, choruses, vocal ensembles.) To be held April 11-13 at Roswell and Carlsbad Cavern. Sponsored by New Mexico Music Educators Ass'n and Great Southwestern Music Festival Ass'n. Five other states cooperating in the festival are: Arizona, Colorado, New Mexico, Oklahoma and Texas. Officers of the N. M. M. E. A.: President—Harry F. Taylor, Portales; Secy-Treas.—Cairl Reimes, Raton. Officers of the Festival Ass'n: President—H. M. Bailey, Dawson; Sec'y-Treas.—Mrs. Merl F. Cramer, Raton. Contest Manager—E. L. Harp, Artesia.

New Mexico. Music Celebration and Festival. (Bands, orchestras, choruses, vocal and instrumental ensembles.) To be held March 29, 30 at Clovis. Sponsored by the Clovis Schools. Address inquiries to Harry E. Barton, Clovis Schools, Clovis.

New York. New York State Contest. (Bands, orchestras, instrumental solos, instrumental ensembles.) To be held May 11 at College of Fine Arts, Syracuse University, Syracuse. Sponsored by N. Y. State Band and Orchestra Ass'n. Contest Chairman—Dean H. L. Butler, College of Fine Arts, Syracuse University. Officers N. Y. State Band and Orchestra Ass'n: President—John C. Fraser, Seneca Falls; Vice-President—Manetta F. Marsh, Cortland; Secretary—Frederick Fay Swift, Ilion; Treasurer—William H. Tremblay, Schenectady. Address inquiries to Secretary Swift at 149 Otsego St., Ilion.

New York, Western. Western N. Y. Music Festival. (Bands, orchestras, instrumental solos, instrumental ensembles.) To be held at Fredonia, date not available as Journal goes to press. Sponsored by Fredonia Normal School. Festival Chairman—Francis J. Diers, Normal School, Fredonia. There will be some six district contests sponsored by the State Band and Orchestra Association, but information is not yet available concerning dates, places, etc.

North Carolina. Sixteenth Annual State Music Contest for High Schools. (Bands, orchestras, choruses, instrumental solos, instrumental and vocal ensem-

bles, instrumental and vocal solos.) To be held April 24-26 at Woman's College, Univ. of N. C., Greensboro. (District Contests being held April 12 and 13.) Sponsored by Woman's College of the University of N. C. Contest Chairman—Wade R. Brown, Woman's College. Address inquiries to Chairman Brown.

North Central Ensemble Festival. (Vocal and Instrumental.) To be held March 21-22 at Indianapolis, Indiana. Sponsored by North Central Music Educators Conference in connection with its biennial meeting in Indianapolis. General Chairman—Russell V. Morgan, Cleveland, Ohio; Instrumental Festival Chairman—Arthur L. Williams, Oberlin, Ohio; Vocal Festival Chairman—Hobart H. Sommers, Chicago, Ill. Application blanks and information may be obtained by writing: Ensemble Festival Committee, North Central Music Educators Conference, 64 East Jackson Blvd., Chicago.

North Dakota. North Dakota High School Contests. (Bands, orchestras, choruses, vocal and instrumental ensembles, vocal and instrumental solos.) Sponsored by the University of North Dakota. Address inquiries regarding participation to John E. Howard, Box 56, University Station, Grand Forks. District contests will be held about one month prior to the state contests at the following places: Minot (sponsored by State Teachers College), Mott (Public Schools), Bismarck (Public Schools), Jamestown (Jamestown College), Valley City (State Teachers College), Williston (Public Schools), Fargo (Central High School), Grand Forks (Wesley College), Devils Lake (Public Schools). Address inquiries either to presidents of the colleges sponsoring the events or the superintendents of schools where schools are the sponsors.

Ohio. Ohio Contests and Festivals. (Bands, orchestras, choruses, vocal and instrumental ensembles, vocal and instrumental solos.) Vocal contests to be held May 2, at Capital University, Columbus; band and orchestra contests to be held April 26-27 at Ohio State University, Columbus. Events include six district contests and state finals. Sponsored by Ohio Music Education Association. Officers O. M. E. A.: President—Merrill C. McEwen, Bowling Green; 1st Vice-President—Louis E. Pete, Ashland; 2nd Vice-President—Arthur Williams, Oberlin; Secretary—Richard Stocker, Painesville; Treasurer—Russell Squire, Chillicothe. Inquiries should be addressed to Merrill C. McEwen, Bowling Green.

Ohio. The Greater Cleveland Contests. (Bands, orchestras, choruses, instrumental solos, instrumental and vocal ensembles, vocal solos.) To be held at Cleveland, dates not yet decided. Sponsored by music departments of Greater Cleveland Schools. Vocal Contest Chairman—Russell V. Morgan, Suite 120, Board of Education, 1380 E. 6th St., Cleveland. Instrumental Contest Chairman—J. Leon Ruddick, Board of Education, Cleveland.

Ohio, Eastern. High School Festival and Contest. (For large groups and solos.) To be held March 30 at Muskingum College, New Concord. The festival events will include the large groups, and the contest events will be for solos. For further information write Milton F. Rehag, Director of Music at Muskingum College, New Concord.

Ohio, Northwestern. District "Graded Festivals." (Bands, orchestras, instrumental and vocal ensembles, instrumental and vocal solos.) The vocal events will be held April 12 at Bluffton College, Bluffton; Chairman—Russell Lantz, 274 S. Jackson St., Bluffton. Solo and ensemble events will be held March 15 at Findlay College, Findlay. Band

and orchestra contests for Classes A and B will be held April 5 at Bowling Green; Chairman—Charles F. Church, Jr., State College, Bowling Green. Band and orchestra contests for Classes C and CC will be held April 5 at North Baltimore.

Ohio, Southwestern. District Festival. (Bands, orchestras, choruses, solo and ensemble events.) To be held May 3 and 4 at Miami University, Oxford. For further information write to Theodore F. Normann, District Chairman, Miami University, Oxford.

Oklahoma [See also, Kansas-Oklahoma]. Oklahoma Interscholastic Music Contests. (Bands, orchestras, choruses, instrumental solos, instrumental ensembles, vocal solos.) Vocal State Finals to be held April 25, 26 at Norman; Instrumental State Finals to be held May 1-3 at Stillwater. Sponsored by University of Oklahoma, Oklahoma A. and M. College, and eight other colleges, under jurisdiction of music section of the Oklahoma Education Association. Complete information is published in the November Bulletin of the Oklahoma A&M College. State Director of Vocal Contests—Lewis S. Salter, Univ. of Okla., Norman. State Director of Instrumental Contests—Boh. Makovsky, Okla. A. and M. College, Stillwater. Chairman State Board of Control—Reven de Jarnette, Weatherford. District Contest Chairmen—Marguerite Hawkinson, Ada; E. B. L. Hardy, Alva; Helen Kerr, Durant; Clarence Burg, Oklahoma City; George C. Ogle, Tahlequah; Rhoda M. Sharp, Tonkawa; Albert Lukken, Tulsa.

Oklahoma. Tri-State Band Festival. To be held April 3-6 at Enid. Sponsored by the Phillips University Band and the Enid Chamber of Commerce. States included in the festival are: Oklahoma, Northern Texas, Western Arkansas and Kansas. A complete program booklet with information, etc., may be obtained from Frederick E. Green, Chairman, University Station, Enid.

Oregon. 12th Annual Interstate High School Music Tournament. (Choruses, instrumental solos, string quartets, vocal solos.) To be held April 26, 27 at Pacific University, Forest Grove. Sponsored by Pacific University Conservatory of Music. General Director—Edith Colais Evans, 330 Second Ave., S., Forest Grove, assisted by the Conservatory faculty.

Oregon. State High School Band Contest. (Bands, instrumental solos.) To be held either April 12, 13 or April 19, 20 at Eugene. Sponsored by Oregon State High School Bandmasters Ass'n. Band Contest Chairman—John H. Stehn, University of Oregon, Eugene. Officers Bandmasters Ass'n: President—Clyde Simpson, Hood River; Vice-President—Loren Luper, Albany; Sec'y-Treas.—Fred H. Wade, West Linn. Address inquiries to Mr. Stehn or to Mr. Wade.

Pennsylvania. Pennsylvania Forensic and Music League. (State finals for bands, orchestras, choruses—boys'-girls'-mixed, instrumental solos—piano-harp-cornet-trombone-French horn-Bar. horn-tuba-flute-oboe-clarinet-bassoon-violin-violoncello-bass viol, instrumental ensembles—string quartet-piano trio-woodwind quintet-brass sextet, vocal solos—soprano-alto-tenor-baritone, vocal ensembles—boys' quartet, girls' trio, mixed quartet, double quartet, vocal ensemble.) Contests to be held April 26, 27 at Oil City. Sponsored by University of Pittsburgh Extension Division. Contest Chairman—C. Stanton Belfour, Executive Sec'y, Pa. Forensic and Music League, Extension Division, Univ. of Pittsburgh, Pittsburgh. State finals preceded by county contests in more than 50 counties of Pa., and nine district contests. The county and district contests are directed by school men appointed by Exec. Sec'y.

February, Nineteen Thirty-five

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South Dakota. South Dakota High School Music Association. (Bands, orchestras, choruses, instrumental solos, instrumental ensembles, vocal solos.) State contest to be held April 11, 12 at Univ. of S. D., Vermillion; district contests at Lemmon, Brookings, Madison, Geddes, Yankton and Aberdeen, not later than March 30. State Contest Chairman—W. R. Colton, College of Fine Arts, Univ. of S. D., Vermillion; Secretary—E. L. Bersagel, Aberdeen. District Officers: Northern—E. Voss, Aberdeen, Director; Reva Russell, Aberdeen, Sec'y-Treas. Northwest—H. S. Freeman, Lemmon. Eastern—Carl Christensen, Brookings, Director; Central—James McKinzie, Madison, Director. Southeastern—C. A. Beaver, Yankton, Chairman; G. Mosby, Yankton, Sec'y-Treas. Southwest—A. W. Hallett, Chamberlain, President; C. E. Werden, Geddes, Sec'y-Treas.

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